THE BRITISH MUSEUM QUARTERLY

VOLUME III: 1928–9

I. A GREEK BRONZE HEAD, IIND CENTURY B. C.

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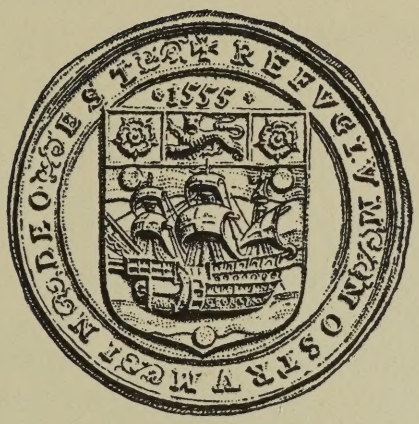

LONDON
PUBLISHED BY THE TRUSTEES
1929

Sold at
THE BRITISH MUSEUM *and by*
BERNARD QUARITCH 11 *Grafton Street London W.*
HUMPHREY MILFORD *Oxford University Press London E.C.*4.
KEGAN PAUL, TRUBNER & Co. LTD.
38 *Great Russell Street London W.C.*1.

Printed in Great Britain at the University Press, Oxford
By John Johnson, Printer to the University

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1. A GREEK BRONZE HEAD.

THIS head (Plate I), recently bought from a dealer, is said to have been found at Mersina in Cilicia. It has been broken, apparently from a small statue of a goddess. The height of the fragment is 18·5 cm., the bronze is about 3 mm. thick and shows its original metallic surface, with some patches of green incrustation; the eyes are silver-plated and the diadem is inlaid with silver dots and stars. At the back of the head the break follows the upper edge of the diadem, which was evidently a joint; the neck is fractured at the bottom of the knot of hair, which is intact.

The type is Praxitelean, but the meagre forms and the fashion of the hair on the neck indicate a later date than the fourth century. It belongs to a somewhat affected class of severely classical works, the finest example of which (but in a different style from this) is the Aphrodite of Melos. The Aphrodite, and some other statues that can be dated by inscriptions, place the group in the second century B.C. A closely related work is the small marble head from Tralles in the Kunsthistorisches Museum at Vienna (R. von Schneider, *Album der Antiken-Sammlung*, Plate VI: back of head lost). This has the same high forehead, level, sharp-rimmed eyes, thin nose, and pinched mouth. It is significant that both these pieces are said to come from Asia Minor. The new head, undamaged and unrestored, is a valuable document in the history of the classical revival which is thought to have been a reaction against the extravagances of the Hellenistic schools. E. J. F.

2. THREE ATTIC WHITE LEKYTHI.

THE interest of the first of three sepulchral vases (Plate II *a*) recently acquired by the Department of Greek and Roman Antiquities lies in its technique rather than in its subject. A bearded man wrapped in a red cloak leans on his stick watching a woman hang a fillet on a tomb, which is shown as a tumulus resting on a brown base; in front is a stele crowned by a stepped pyramid with a phallus-shaped terminal. The ground of the vase is cream-coloured, on which the design is drawn in glazed paint; the outlines of the woman's flesh and of the tomb are filled with enamel-white. The

shoulder is cream-coloured, with palmettes and lotos in dull red and glazed brown. These details associate the vase with a clearly marked group of white lekythi (Fairbanks, B. iv. 3), which range in date between 460 and 450 B.C. There is one in the Athens Museum (no. 1825) very similar in style and subject.

The second lekythos (Plate II *b*) is about ten years later and shows the same cream-coloured background with the glazed paint retained for the maeander above the design, which is rendered in dull black outline with red details. The scene represents the death of a young Athenian, against whose untimely fate Victory appeals to Hermes, a stately bearded figure, who overlooks the tomb; on the lower steps of this is seated a young man in a black cloak. On the right come a bearded man and a second figure of whom little now remains; these no doubt represent the earthly relatives, as the two figures on the left show the deities concerned. Though injured, the design is a fine example of the drawing of the period. The height is 17½ in. (0·44 m.).

The third vase (Plate II *c*) is still later and may be dated to about 430 B.C., the period of the commencement of the Peloponnesian War. It commemorates the death in battle of a young Athenian citizen. In the centre is the tombstone, at the base of which is seated an Athenian lady holding her child; the husband, a youthful figure in full hoplite armour, stands before her clasping the child's outstretched arm, while behind her an attendant brings the customary jug and bowl for the libations at the tomb. The vase belongs to the later class of lekythi in which the glazed paint has entirely disappeared to be replaced by dull red. The design is carefully and finely executed, mainly in outline, but the cloak of the attendant is filled with red, while violet borders are found on the other figures. F. N. P.

3. EXCAVATIONS AT NINEVEH, 1927–8.

IN 1903–5 the excavations at Kouyunjik under Dr. L. W. King and myself resulted in the discovery, among other things, of a new building of Sennacherib on the eastern side of the mound, and the site of the Temple of Nabu near the southern corner of Ashur-banipal's palace. Of this temple an area of some 100 by 80 feet was

a *b* *c*

II. THREE ATTIC WHITE LEKYTHOI

III *a*. EGYPTIAN ROYAL STATUETTE

III *b*. SUSIAN POTTERY

cleared to a depth of 20–25 feet almost everywhere, up to the edge of a rectangular external mass of masonry of unburnt brick which surrounded this inner area, before the diggings were closed down in 1905. The excavations of 1927–8, in the cost of which I had the assistance of the British Museum, Merton College, Oxford, and the Percy Sladen Memorial Fund, were set afoot to finish the clearing of this mass of unburnt brick, in order to complete the plan of the temple, and in the hope of finding the cuneiform library of the temple, only a few tablets from which had hitherto been obtained. I was so fortunate as to have with me as colleague and assistant Mr. R. W. Hutchinson, who came out especially to study the pottery.

The work began on 18 October, and ceased on 24 February, and the results were twofold. We cleared practically the whole site of the temple (the western corner had been so destroyed by later builders that it was not worth the expenditure of clearance). Omitting for the present the post-Assyrian remains, until the coins found in them can be identified, the results may be briefly summarized as follows:

(1) The ground-plan of the temple was, roughly, a rectangle of about 180 by 160 feet, consisting of an external platform of unburnt brick masonry, varying from 25 to 60 feet in width, surrounding an inner rectangle (cleared in the previous diggings), in which there had been at least one courtyard and probably a garden, a well 90 feet deep and a latrine, both the latter containing bricks inscribed with the dedication of Sargon (721–704 B.C.). On the platform had been built the chambers of the temple with walls of unburnt brick, but owing to the destruction of Nineveh in 612 B.C., and the subsequent weathering and the activities of later builders, it was impossible to map them in detail. Along the whole of the south-eastern front ran a good limestone pavement about 15 feet wide, orientated at an angle of 35°, and restored in numerous places with inscribed slabs of Ashurbanipal, each recording his piety and gratitude for the overthrow of the Elamites. Judging from the numbers of these slabs found on the site whole or in pieces, there must originally have been three or four hundred of them. Elsewhere, on the platform and within the temple, towards the southern corner we

found a pavement of limestone slabs measuring some 17 by 11 feet, inscribed with the dedication of Sargon, praying for long life, the destruction of his enemies, and the fertility of the crops of the land, set, like the well, with their corners to the cardinal points, thus differing from the pavement facing the temple.

The two main gateways were in the north-east and south-east sides, the former having as threshold a great limestone slab (5 feet 3 inches by 4 feet 2 inches) also inscribed by Sargon in the same way. Under the south-eastern doorway we found the greater part of a beautiful little six-sided prism of Ashurbanipal, in about twenty-four pieces, giving an account of his buildings and his Elamite wars, obviously the foundation deposit. Near this was a slab of marble, some 4 feet by 2, sculptured with a scene from Sennacherib's campaign in the southern marshes, displaying Assyrian soldiers capturing the marsh Arabs in their reed boats, and the storming of a fortress called Ki-in-...

Among other objects found were several pieces of a sculptured slab about 10 feet high divided horizontally by a cuneiform inscription into two scenes, the upper being a spirited attack by a lion on Ashurnasirpal in his chariot, and the lower the king's thanks for his deliverance, the incidents being already known from the sculptures from Nimroud in the British Museum; a small limestone shrine; a small headless squatting figure of alabaster of Sumerian appearance from beneath the outer pavement; two pieces of a beautifully carved relief, similar to those on the Black Obelisk of Shalmaneser, of a foreign deputation bringing tribute; numerous vessels of pottery and glass, bronze and iron implements, and beads (some of the latter with gold fittings). Vestiges of the library were found, but it was obvious that it must have long ago been broken up, as the pieces which we found were few, small, and scattered.

One of the best and most important discoveries was, however, made in the last week. We had begun our last trench, hoping in a possibility of the library having been thrown out of one of the doors by the enemy at the destruction of Nineveh, and at a depth of some 23 feet we came on a chamber in excellent preservation with its walls of burnt brick still standing 3 feet high, in one of which was an

inscribed brick which showed that we had discovered one of the outer chambers of the palace of Shalmaneser II (858–824 B.C.). Close to it, on the same level, we found a large slab of Tukulti-Urta, with several lines of an historical inscription, which had been cut down in a succeeding reign to make a trough. Our trench had only just included this chamber, and it was obvious that the rest of the palace must lie in the undug earth near, probably in a very good state of preservation, where the low levels have been only a little disturbed by narrow test trenches in previous excavations. This discovery of a new palace of this period probably explains why we found here so many brick and stone inscriptions of kings from Tiglath-Pileser I (*c.* 1100 B.C.) onwards, who had recorded thus the building of their palaces. This should certainly be the next area to be dug on the Mound of Kouyunjik.

(2) Another discovery of great value was made in a trial excavation begun not far away at a spot where local indications encouraged a test trench. Here we found a building erected by Sennacherib for his son, according to the brick inscriptions, and within it there came to light a six-sided prism of Esarhaddon, perfect except where the pick had struck it, and more than a hundred pieces of other cylinders, some of them giving new material. Beneath the floor level of this building were two burials, one on top of the other, both in shortened baked clay coffins of Sumerian appearance. The skeleton was still in the lower one.

My colleague divides the pottery thus into three classes: (1) Prehistoric, painted with geometric designs, belonging to the Mesopotamian extension of the first Proto-Elamitic culture of Susa, as exemplified in the sites of Southern Babylonia; (2) Assyrian, (*a*) glazed, (*b*) red-painted, (*c*) fine plain, (*d*) coarse ware; and (3) Post-Assyrian.

R. CAMPBELL THOMPSON.

4. AN EGYPTIAN ROYAL STATUETTE FROM SYRIA.

NO. 118544 in the Department of Egyptian and Assyrian Antiquities (Plate III *a*), recently acquired, is the upper part of an Egyptian royal statuette, which was found in Syria or Palestine, in alabaster of the usual Egyptian kind, and represents a king (originally)

standing, with a rectangular plinth behind his figure, which is preserved as far down as immediately below the breast. He wears a plain round wig of a kind that kings are often represented as wearing under the XIXth Dynasty, with the royal uraeus. This is broken off, and the nose and mouth of the face are also damaged. In any case, however, it would have been difficult to identify the king, as there is no inscription, and, besides, the face has not much character, and the object is obviously an ordinary official figure. All that can be said is that it is certainly, judging by its style alone, a king of the XIXth Dynasty, and probably intended for Rameses II, though Meneptah or any other king of the time up to and including Rameses III (XXth Dynasty) might be the subject. It is an interesting relic of Egyptian domination in Palestine and Syria. Its height is 9½ inches (24·1 cm.). H. R. H.

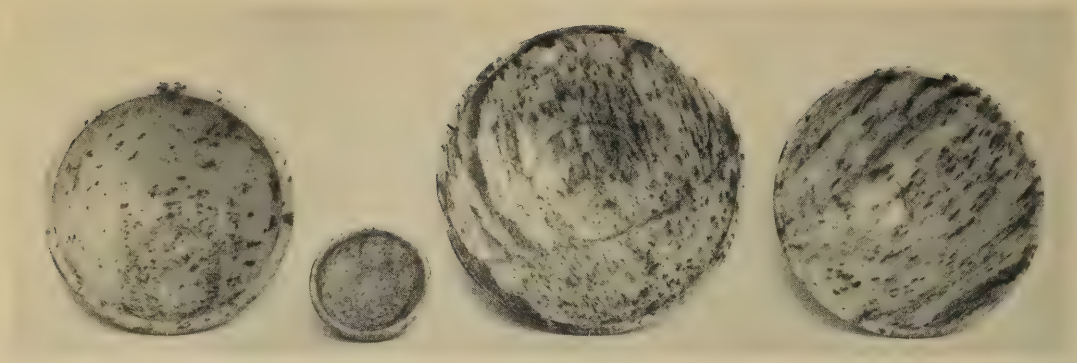
5. SUSIAN POTTERY.

A SMALL collection of Elamite pottery of the II Susian style (Middle Bronze Age, *c.* 2500 B.C.) has been acquired by the Department of Egyptian and Assyrian Antiquities, examples of which are illustrated in Plate III *b*. The ware is buff with a drab or red-brown surface, on which the decoration is painted in dull black. The two larger vases in the photograph have characteristic decoration, that of 118740 being specially notable with its spreading feather-like designs. The smaller vase, 118741, between them, has geometric panels alternating with a free field on which are scattered birds and mullets (stars with open centres). No. 118747 is very interesting on account of its tripod character; it has three beak-like feet. The others speak for themselves: the influence of metal-work is clearly visible in their shapes. The height of No. 118740, the tallest, is 8 inches (20 cm.). H. R. H.

6. BABYLONIAN AND EGYPTIAN ACCESSIONS.

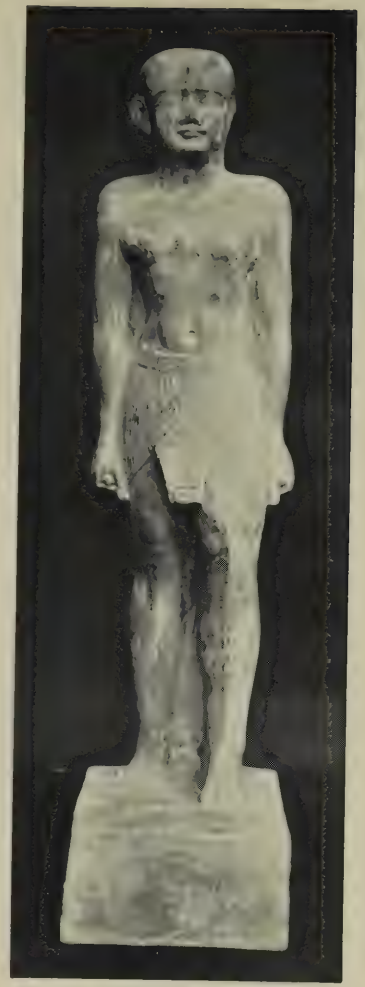
THE Department of Egyptian and Assyrian Antiquities has recently acquired various Babylonian and Egyptian antiquities of interest. Among these (Plate IV) may be specially noted: (1) a fine set of small Sumerian weights in haematite and in onyx, in the

IV. BABYLONIAN WEIGHTS AND SEALS



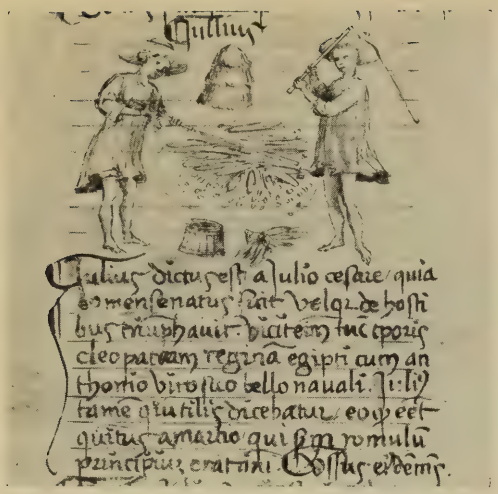
V *a*. DIORITE BOWLS OF IIIRD DYNASTY

V *b*. ALABASTER VASES OF XIITH DYNASTY



VI *a*. PTOLEMAIC OFFICIAL

VI *b*. STELA OF ISIS-HATHOR



VII. ASTRONOMICAL MS., XVTH CENTURY

forms of frogs and cowries (in haematite only), and ducks (in both materials). These weights, which date between 3000 and 2500 B.C., were probably used to weigh gold and other precious metal. Another duck-weight of onyx has its original silver ring for hanging it on to the beam of a balance. With these were also acquired (2) a set of early Sumerian cylinder-seals of limestone with deeply cut designs of ibexes, crosses *paté*, &c. Among the Egyptian objects are specially notable: (1) a fine collection of stone vases of various periods from the predynastic age till the XVIIIth Dynasty, including some fine diorite bowls of the IIIrd Dynasty and alabaster vases of the XIIth (Plate V); (2) a limestone standing statuette of a Ptolemaic dignitary, of fine work (Plate VI *a*); (3) a Roman figure of the god Min, in serpentine; (4) a weight, inscribed '60', of grey granite, in the form of a hawk's head, 6 inches high and weighing approximately 12 lb. (of uncertain date after the XIXth Dynasty); (5) a set of XIIth Dynasty dolls of pottery and wood, one (the head only) with human hair; and (6) two limestone stelae with representations of worship of Isis-Hathor as the tree-goddess, shown as a tree with human arms, of the Ptolemaic period (Plate VI *b*). H. R. H.

7. AN ILLUSTRATED ASTRONOMICAL MANUSCRIPT.

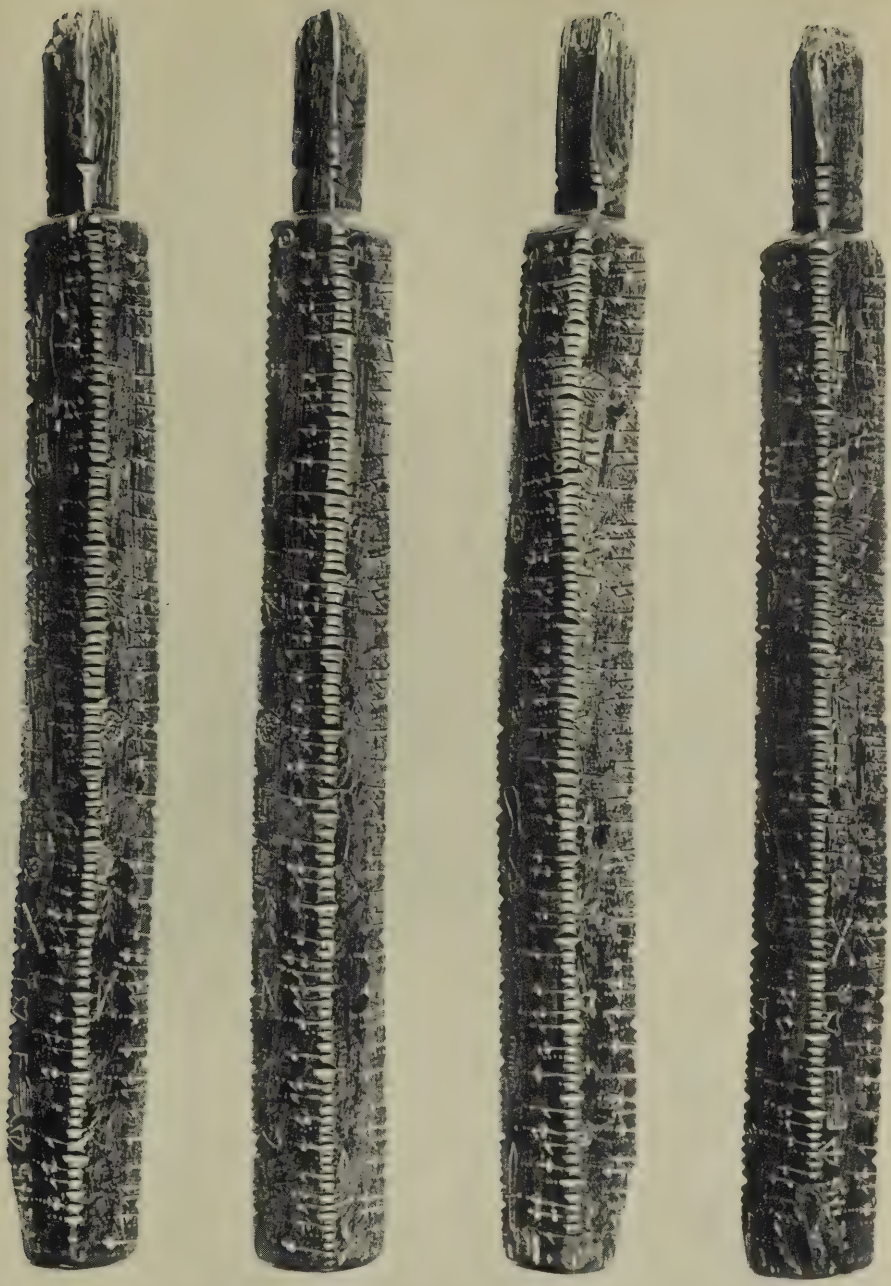
A FIFTEENTH-CENTURY manuscript on the calendar, astronomy, and other subjects, recently acquired, presents more than one feature of interest. The tract on the calendar with which it begins is anonymous, but seems to have been compiled about 1286 and may be partly borrowed from Bono of Lucca. In any case its contents are stock matter in tracts of this kind, but a 'kalendarium stellatum et festivum' among the tables which follow seems to point to Treviso as the place of origin, St. Liberalis, a characteristic saint of that diocese, having a red-letter day, and the dates used as examples are round about 1436–48. This is the probable date of the writing of the manuscript, which seems to have been made for some one bearing the arms *argent*, a lion rampant *gules*, possibly of the Barozzi family of Venice, though these arms are too common to give any sure indication. A 'tractatus de arbore amoris' is a piece of dull moralizing, and chronological and geographical matter also

contained in the latter part of the manuscript is of small interest, but from fol. 40 to fol. 65 we have a more elaborate astrological work purporting to be taken from a book by that mysterious person Michael Scotus, of whose actual work very little is known. Both this and the treatise on the calendar at the beginning of the book are illustrated with tinted drawings not devoid of spirit, as may be seen from the plate (Plate VII). Thus we have two sets of drawings of the zodiacal signs, one set each of the other less commonly depicted constellations, of the planets and of the months' occupations. But a much more unusual addition to the book occurs near the end, a contemporary full-page copy, elaborately, if poorly, executed, of the Coronation of the Virgin by Antonio and Giovanni de Murano painted in 1444 in the church of St. Pantaleone at Venice. Opposite this is represented a celestial phenomenon (lunar halo and cross) seen at Justinopolis (Capo d'Istria) on the night of 3 April 1454, with a note of the capture of Constantinople on 1 May of the previous year.

J. P. G.

8. THE AWDRY CLOG-ALMANACK.

IN this country there is good reason for associating clog-almanacks with Staffordshire, and the best early treatment of them is in Plot's *Natural History* of that county, published in 1686. The subject was again discussed by Dr. J. Barnard Davis in 1867 (*Archaeologia*, xli. 453), and English examples have since been examined by Dr. E. Schnippel (*Die Englischen Kalenderstäbe*, Leipzig, 1926). Four of the type have been in the Museum for many years, one larger and three smaller than the specimen recently obtained from Miss Awdry, whose uncle, Mr. W. S. Awdry, bought it between 1858 and 1860 at a cottage sale in West Felton, Salop. It is represented in four aspects on Plate VIII, the four edges being each notched for a quarter of the year, in groups of seven days separated by deeper cuts. The original is a heavy wooden rod of square section with a handle at one end, the entire length being 19½ inches; and the order in which the edges are to be read is indicated by the notches on the handle. Their use implies a knowledge of the Church almanack published in the Prayer Book; and they become perpetual almanacks with the use of golden numbers



VIII. THE AWDRY CLOG-ALMANACK

IX *a.* SEAL OF THE MUSCOVY MERCHANTS, 1555

IX *b.* SEAL OF THE EASTLAND COMPANY, 1579

and the symbols of saints. The golden number, which indicates each new moon according to the year's place in the Metonic cycle of nineteen years, is engraved on the left of each central edge as here shown, and to economize space the Roman numerals are adapted, the figures below five being represented by dots, the number five being a line meeting a shorter one at an angle, ten being a line with a short cross-stroke, and fifteen like five with an additional cross-stroke. The red-letter and many of the black-letter days have their appropriate symbols on the right of each central edge; conspicuous in the photograph are an axe for St. Paul (25 January), a heart for the Annunciation (25 March), two bracket-shaped lines for St. Dunstan (19 May), a rake for the hay-harvest on St. Barnabas' Day (11 June), a gridiron for St. Laurence (10 August), a pair of shoes for St. Crispin (25 October), and a bottle-shaped object for St. Lucy (13 December). The notch for 5 November is prolonged, and shows that the clog dates after the Gunpowder Plot, which became a red-letter date in 1608. The probable range of these almanacks is about 1540–1640, and the earliest seems to be the largest one in the Museum, which has H R at the square end, probably the owner's initials (as on the Finch specimen in the Chetham Library), though Mr. J. W. Gordon suggests that the letters stand for Henricus Rex, and thinks it dates between 1538, when Henry VIII became Head of the Church, and 1547, the year of that monarch's death. R. A. S.

9. TWO SEALS OF TUDOR TRADING COMPANIES.

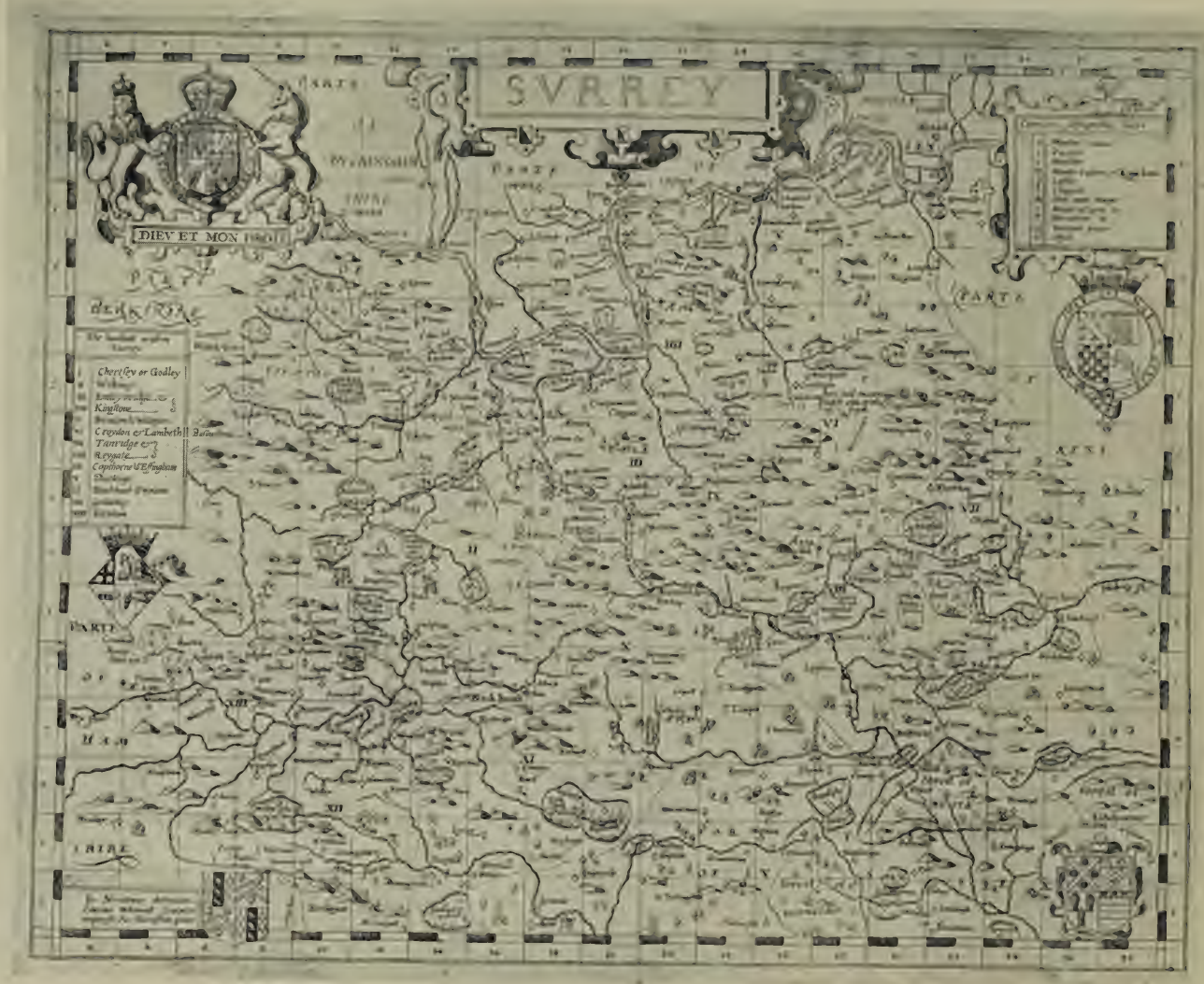
TWO silver matrices of English chartered companies came into the hands of a publican in Hackney some twenty years ago, but the site and circumstances of their discovery are unrecorded. The smaller and earlier (Plate IX *a*) is of massive construction, 2 inches in diameter, with a solid semicircular handle hinged to the back. A shield bears the arms of the Muscovy Merchants without mantling, supporters, or crest, and a surrounding legend REFVGIVM NOSTRVM IN DEO EST instead of the usual GOD BE OUR GOOD GUIDE. In the field above the coat is the date 1555, when a charter was granted by Philip and Mary to a joint-stock company controlled by two

governors, four consuls, and twenty-four assistants, to trade with Russia and discover new markets. This was a direct result of Chancellor's voyage in 1553 when he reached the White Sea and Archangel, and for the first time opened up communications with Russia. The charter is published in Hakluyt's *Voyages, Travels, and Discoveries*, vol. i (1809), pp. 298–304, and names Sebastian Cabot as the first governor.

The second seal (Plate IX*b*) is 2·7 inches in diameter with an open-work semicircular handle hinged to the back, and the die cut to give high relief. On a shield are the arms of the Eastland Company with an allocamelus or ass-camel as crest, two bears as supporters, and elaborate mantling. The motto is DISPAIR NOT, and the date 1579 above the crest is that of Queen Elizabeth's charter, which was granted to regularize the Baltic trade in opposition to the Steelyard, and gave a local monopoly to sixty-four original members of the Fellowship, including four London aldermen, mercers, drapers, armourers, and a widow named Margaret Bond. These had been trading to the East of Europe since 1568, and foreigners were excluded from the Company. The Acts and Ordinances of the Eastland Company have been edited for the Royal Historical Society by Maud Sellers (1906); and it is pointed out in *Select Charters of Trading Companies, 1530–1707* (Selden Society), that the privileges granted by the charter sank in value when the trade was flung open by statute in 1672. R. A. S.

10. AN EARLY MAP OF SURREY.

THE only known copy of an early reissue (*c.* 1610) of John Norden's Map of Surrey has been acquired by the Department of Printed Books (Plate X). The original issue of this map, dated 1594, which is probably the earliest separately published map of Surrey, is also only known from a single copy which was recently acquired by the Royal Geographical Society. Norden, who was one of the pioneers of English cartography, projected the publication of a series of topographical descriptions, accompanied by maps, of the counties of England. Lack of funds, however, prevented his carrying out his plan. Only two such descriptions (those of Middlesex and



X. AN EARLY MAP OF SURREY, *c.* 1610

XI. MARY QUEEN OF SCOTS, BY WIERIX

Hertford) were published in his lifetime; but the maps of a few other counties appeared without letterpress, this map of Surrey being amongst them. Very few copies of these originals have survived.

The engraver of the map was Charles Whitwell, who is known as the engraver of a number of late sixteenth-century maps. The date of the reissue cannot be fixed definitely; but as the watermark (of a type found in several geographical works of the period) contains the date 1610, it seems probable that this issue appeared in, or shortly after, that year. It differs from the original issue in the following particulars: the date has been removed from the imprint; in the list of symbols, 'King James' has been substituted for 'Queen Eli.'; and in his coat-of-arms, which is shown on the map, William Waad (or Wade) is described as 'militis' instead of 'armigeri', he having been knighted in 1603. R. F. S.

11. CORRESPONDENCE OF CARDINAL POLE.

THE manuscript newly acquired is a folio volume of 294 leaves written in Italian, late in the seventeenth century. It contains copies of letters, which are mainly of an official nature, from Cardinal Pole, covering the years 1549–58. This period is by far the most important in Pole's life, including his mission as legate to the English Court, his complicated relationship with the Emperor Charles V and with Henry II of France, and finally his elevation to the Archbishopric of Canterbury, which position he held until his death in 1558. A number of letters from Queen Mary to Pole are also included, and are interesting as illustrating the gradual re-establishment of the Roman Faith in England.

The manuscript contains a certain amount of material which is apparently unknown, including a letter to Julius II of 12 February 1554, which is not found in Codex xxiv, Cl. x, of St. Mark's Library at Venice, which this manuscript seems to resemble; and the fragment dated London, Christmas Eve, 1554, is here attached to a letter from Priuli, Pole's friend, to Francesco Stella, which also does not appear in the Venice manuscript. There are also certain other letters which do not appear to be found in the Venice book, and in some cases it would seem that our manu-

script is a more accurate text, although a number of letters are carelessly dated. F. W.

12. PORTRAIT OF CHARLES II, BY SHERWIN.

FROM the sale, on 15 February, of the Rev. Lewis Gilbertson's choice collection of early mezzotints and other engraved portraits, the Museum has obtained a few rarities by gift. Chief of these is the very rare line-engraving by W. Sherwin of Charles II (whose portrait by Sherwin in mezzotint the Museum already possessed), bought by the National Art Collections Fund and presented in memory of Sir Sidney Colvin. It is an outstanding work by an English engraver who is one of the few, besides Faithorne, who can be compared at all to their contemporaries in France. It shows the influence of the French school under Louis XIV in the general arrangement of the oval portrait resting on a socle, the coat-of-arms, and wreath. It is a bust of the King in armour, with a large wig, profuse in curls. The total dimensions are 20 by 15⅛ inches.

13. PORTRAITS BY JOHN OLIVER.

TWO very attractive little portraits of a negro and negress, engraved in mezzotint by John Oliver about 1683, were also acquired at the Gilbertson sale and presented to the Museum by two friends of the collector, Lady Carmichael and Miss Farquhar. The white collars and the woman's cap, in contrast to the black faces for which mezzotint is ideally suited as a medium, make charming arrangements in black and white out of material which might have been quite uninteresting in less skilful hands. The subjects, however, are not original inventions of Oliver, but are copied from etchings by Hollar of much earlier date (1645). Both prints were reproduced in the April number of the *Print Collector's Quarterly*.

14. PORTRAIT OF MARY, QUEEN OF SCOTS, BY WIERIX.

ANOTHER valuable accession is the very rare portrait of Mary, Queen of Scots, by Wierix (13⅞ by 10¾), bought at the Morrison sale (Plate XI). The oval portrait is flanked by allegorical figures of Faith and Hope, surmounted by angels holding wreaths and the

martyr's palm, and the Queen's execution is represented below in two scenes. The verses referring to her death, signed 'G. Cr. Scotus', are the work of the Scottish jurist and humanist, George Crichton (1555?–1611), most of whose life was spent in Paris. Another scarce portrait of Mary Stuart, by Léonard Gaultier, and one of Darnley, were bought at the same time.

15. PRINTS FROM THE NORTHWICK PARK COLLECTION.

THE fine selection of portraits from the Morrison collection, presented last year, has been followed after a short interval by a similar acquisition of numerous engraved portraits, chiefly foreign, from the large collection formed in the last century by Lord Northwick. The two acquisitions between them have added more than 700 fine engraved portraits to the Department, and will greatly strengthen, especially, the collection of portraits of the Royal Houses of Europe.

The prints from Northwick Park include a certain number of early woodcuts of considerable rarity, including the fine coloured frontispiece, attributed to Wolgemut, of a folio breviary printed at Bamberg in 1495, with the portrait and arms of Rupert of Bavaria, Bishop of Ratisbon, and SS. Peter, Paul, and Wolfgang, and an 'Ecce Homo', dated 1522, by Hans Weiditz. Four chiaroscuro woodcuts are of exceptionally fine quality; two by Ugo da Carpi, printed in green, one by Andreani, and one by Jodocus de Curia after Frans Floris. Scarce etchings and engravings of the Flemish and Italian schools of the sixteenth and seventeenth centuries will fill many gaps in the collection, which possessed hitherto, for instance, nothing by the Flemish etcher Lucas Gassel, and has still a very imperfect set of the etchings by Hans Bol, to which the Northwick Park collection has contributed. Among the Italian prints may be mentioned the Seven Wonders of the World, etched by Antonio Tempesta, complete in two states, one of which is before the monogram and the engraved inscriptions.

It is a great advantage to the Museum when owners of large (or even of small) miscellaneous collections are kind enough to allow

it to pick the prints which it actually needs, often of little interest to the present generation of private collectors and consequently of small market value, without the many risks of a public auction, which include that of the prints desired being in the same lot with a large number of others not required for the Museum.

16. GIFT BY THE CONTEMPORARY ART SOCIETY.

THE Contemporary Art Society has made another gift of about seventy modern prints, which include etchings by Austin, Belcher, Detmold, Nevinson, Osborne, Lespinasse, and Steinlen, lithographs by Grant, Henderson, and McLure Hamilton, and woodcuts by Gordon Craig, Gibbings, Gill, Leighton, Pellew, Frank, Ten Klooster, and many other artists. The only drawing included in the gift is a pencil study by Sir David Cameron, R.A., for his etching, 'Place Plumereau, Tours'.

17. PRINTS AND DRAWINGS: OTHER ACQUISITIONS.

AMONG other drawings recently acquired are two typical landscapes in brown wash by Alexander Cozens, whose work of this particular kind was hitherto unrepresented; a pair of drawings in water-colour by J. H. Benwell (1764–85), which were engraved in 1786 by Bartolozzi as 'Jemmy's Farewell' and 'Jemmy's Return', illustrating the ballad of 'Auld Robin Gray'; and a beautiful small water-colour by another rather rare artist of the eighteenth century, William Taverner. Of the more modern drawings the following especially deserve mention: a pencil portrait by W. Strang of Thomas Hardy, O.M., drawn in 1894 as the study for an etching (presented by J. Craig Annan, Esq.); a fine water-colour of Mount Etna by Mr. Cecil A. Hunt, R.W.S. (the gift of the artist); three water-colour sketches (cow, marine, Norman peasants) by Eugène Boudin, and a large pencil drawing by Toulouse-Lautrec, which contains a slight portrait sketch of Charles Conder.

18. PRINTS BY CZECHO-SLOVAK ARTISTS.

FROM the collection of prints exhibited last year in several English galleries by the Hollar Society, of Prague, a generous

selection was made by the Government of Czecho-Slovakia for presentation to the British Museum, and thirty specimens of Czech etchings, lithographs, and woodcuts are now exhibited, in succession to a similar display of modern Polish prints. There is not space, unfortunately, for what is, perhaps, the finest work among them, the very large woodcut portrait of President Masaryk by Švabinský. The subjects vary from views in Prague (T. F. Simon, J. Stretti-Zamponi, Vondrouš) and other motives from Bohemian scenery (Alex, Braunerová, Tondl) to such imaginative compositions as the woodcuts of F. Kobliha and the sculptor František Bilek. A lithograph by Rambousek and some of the woodcuts by Simon and Jaronek are printed in colours. There is a high general level of accomplishment.

19. THE POTTER COLLECTION OF TOPOGRAPHICAL PRINTS.

THE topographical collection bequeathed by Mr. George Potter, of Highgate, consists of a great quantity of views, plans, memoranda, and portraits relating to the northern suburbs of London, accumulated by the late owner with great industry and intimate knowledge of the locality. The collection will not be available for reference till it has been more completely arranged on a geographical system and bound in volumes. Before this is done it needs to be purged of some superfluities of ephemeral interest. The collection will be valuable as supplementing, in a northerly direction, the Crace collection, which hardly extends beyond the urban parish of St. Pancras. C. D.

20. WARREN HASTINGS'S DUEL WITH PHILIP FRANCIS.

THE materials for the history of this famous duel have been enumerated by the late Lord Curzon in his book, *British Government in India*, 1925, ii. 153, where is printed for the first time Hastings's own account of the affair from his private diary, now Additional MS. 39878. Hastings's letter to his wife after the duel has been for long on exhibition in the Museum. But a document of even more poignant interest has recently been acquired under the

bequest of Miss Marian Winter, daughter of the old rector of Daylesford and great-niece of Mrs. Hastings. This is the letter written by Hastings on the eve of the duel to be delivered to Mrs. Hastings in the event of his fall. The duel was fought on 17 August 1780, and the letter is dated the preceding day. The pair had then been married exactly three years, and the letter bears all the marks of that 'romantic and consuming affection' which Lord Curzon notes as characterizing Hastings's attitude towards his wife. The will mentioned in the postscript appears to be lost, but was perhaps similar in terms to the will dated two years later, 4 September 1782, now also in the Museum under the same bequest, in which Hastings leaves all his property to his wife. R. F.

Calcutta 16 Aug^{t}. 1780.

My beloved Marian

My Heart bleeds to think what your Sufferings and Feelings must be, if ever this Letter shall be delivered into your Hands. You will too soon learn the Occasion of it. On my Part it has been unavoidable.—I shall leave nothing which I regret to lose but you, nor in my last Moments shall I feel any other Affliction. Let it be a Consolation to you to know that at this Moment I have the most grateful Sense of all your past Kindness, and of the unremitted proofs which you have daily and hourly afforded me of your Affection.—For these may God reward you! I know not how.—How much I have loved you, how much beyond all that Life can yield, I still love you, He only knows.—Do not, my Marian, forget me; but cherish my Remembrance to the latest Hour of your Life, as I should yours were it my Lot, & my Misery, to survive you.—I cannot write all that I feel & that my Heart is full of.

Adieu my best Wife, and most beloved of Women. May the God of Heaven bless & support you!—My last Thoughts will be employed on you.—Remember & love me. Once more farewell!

Your
Warren Hastings.

P.S. I shall enclose with this the Key of my Bureau. In the Upper Part you will find my Will, which is so marked in large Letters.

21. A GRANGERIZED HISTORY OF RUTLAND.

THE Department of Printed Books has received by gift from Dr. J. H. Philpot, M.B.E., a copy of James Wright's *History and Antiquities of the County of Rutland* (1684) which was at one time the property of Thomas Blore, the topographer, who elaborately 'Grangerized' it by the insertion of a mass of genealogical and topographical matter in manuscript. Blore had projected a history of the county of Rutland which was to appear in six parts, but he only published (in 1811) one part of the work—that dealing with the East Hundred and the Hundred of Casterton Parva. The material inserted by him in this copy of Wright's history of the county was no doubt collected with a view to his own more comprehensive work. A considerable proportion of it consists of carefully executed pedigrees of county families, with their coats-of-arms in colours; these were promised in Blore's prospectus of his *History* as 'the genealogies of respectable families now or heretofore resident in the county'. The volume, as it stands, comprises a valuable body of information respecting the early history of Rutland. R. F. S.

22. GREEK COINS.

THE most important coin recently acquired by the Museum is an electrum stater of Asia Minor of the so-called Milesian standard. The obverse type is two lions' heads, face to face, with grinning jaws, and the reverse the characteristic three punch-marks, which, with the weight, suggest the place of issue as the kingdom of Lydia or the city of Miletus. Above and below the main type are two objects of uncertain significance, one perhaps a crescent with star. The coin is unique and hitherto unrecorded (Plate XII, Fig. 1).

There has also been purchased an important series of sixteen gold and electrum coins of Carthage, bearing the head of Demeter on the obverse and a horse on the reverse (Plate XII, Figs. 2 and 3). They show a number of new combinations of the groups of pellets used to differentiate the issues, and there are a number of interesting variants in the treatment of the head of Demeter and the horse. This acquisition doubles the number of coins of this class in the Museum

collection. The coins come from a hoard found in Sardinia in 1924, which must have been buried at the time of the Roman occupation of the island after the First Punic War. G. F. H.

23. COINS OF THE ROMAN EMPERORS TACITUS AND FLORIANUS.

BY the purchase of the Naville collection of coins of the Roman Emperor Tacitus and his brother Florianus, who reigned for about nine months in A.D. 275–6, the Museum has acquired over 1,100 new varieties of the coinage of these emperors, which more than quadruples the collection. Many of the pieces are of considerable rarity, notably the two aurei of Tacitus (Plate XII, Fig. 4) and two quinarii, one of each emperor. The majority of the coins are struck in the debased bullion which passed for silver at the time, and illustrate almost all the known issues of the imperial mints. The collection is especially strong in issues of the eastern mints, hitherto poorly represented in the national collection (Plate XII, Figs. 5 and 6). G. F. H.

24. CERAMIC ACQUISITIONS.

THERE were several noteworthy additions to the ceramic collections in April. A small T'ang pottery ewer with loop handles, monster-mask spout and blue glaze, and a Ming blue and white bowl with the mark of the Ch'êng Hua period (1465–87) deserve a passing mention.

More important for ceramic study is a large Persian pottery bowl of sandy white ware with opaque cream glaze and decoration in golden brown lustre relieved by a single splash of turquoise blue. The ornament consists of medallions of birds and arabesque foliage, rather roughly executed, and bands of carefully etched Naskhi inscriptions of a poetical nature, one of which contains the date 606 A.H. (= A.D. 1209/10). Dated examples of lustre ware of so early a period are extremely rare, and the date as well as the nature of the ware leave little room for doubt that this bowl belongs to the Rhages family. Two other Near Eastern acquisitions are a ninth-century basin of Mesopotamian lustred ware, similar to that found at

XII. GREEK, CARTHAGINIAN, AND ROMAN COINS

(Enlarged about 5 : 4)

XIII. AN EARLY CHINESE VASE

Samarra, and an attractive thirteenth-century bowl painted with a lion among foliage in blue and black.

Plate XIII illustrates one side of an early Chinese vase of remarkable character. The dark, slaty-grey ware dressed with white slip and coloured with red, green, and other pigments, now scarcely visible owing to the loess accretions which have formed during burial, is familiar from the Wei tomb pottery; but the decoration, formed in high relief by cutting away the ground round the figures, is of a kind hitherto unknown to us. Height 9·4 in.; diameter 13·3 in.

The subject of the lower register, a horse-carriage followed and preceded by mounted men, recalls scenes on the Han carved stone slabs of Shantung, though the rendering of the figures is materially different. The upper register contains the familiar representation of Shên Nung and Fu Hsi, mythical rulers of China, with their lower extremities intertwined; a two-headed figure; and human-headed animals pursued by a running monster with bird head and wings and another with animal head, both of which are wearing boots.

Further study will be necessary to explain all the iconography of this vase. With regard to its age, the material points to the Six Dynasties period (A.D. 280–589), while the peculiar tailed cap worn on the human heads suggests a date in the fifth century.

Plate XIV shows a pottery vessel of a very different kind, but with hardly less marked peculiarities. It is a tyg, or posset-pot (height 7·4 in.), with two handles and two sucking-spouts, between which, standing on a ledge, are four couples in full relief. The material of the pot is a red ware, coated with white slip, through which the ornamental details and inscriptions have been incised with a pointed instrument, and covered with a transparent lead glaze of yellowish tone. An inscription below the lip is interrupted by a break which has been restored; but it appears again below the ledge, and reads:

> Com sit adoun and mery bee
> And think [*sic*] my masters curtesee. 1682.

The ware is similar to that of the large harvest jug and other West Country specimens in Bay X, and it may be of Barnstaple make.

R. L. H.

25. MANCALA-BOARD FROM DAHOMEY.

THE Ethnographical Section has recently acquired an unusually ornamental *mancala*-board from Dahomey, West Africa (Plate XV *a*). The game, known generically as *mancala* (it has other local names), appears to have been introduced into Africa by the Arabs, and spread rapidly over the continent. It is a primitive variety of backgammon and is played with counters, which are distributed, according to certain rules, in the depressions on the board. There is considerable local variation in the method of play and in the form of the board. The specimen figured is one of the simpler variety, with a double row each of six 'cups'; but some specimens show a quadruple row.

The board is cut from solid wood, with an open-work base having six 'supporters' on each side. These represent (from left to right of the illustration) a man blowing a whistle, two women, a man riding a horse, a monkey, and a male figure in profile. The carving is in the best West African style, and the specimen is obviously of some considerable age. The length over all is 23½ inches. Both as regards technique and design it is an admirable example of primitive wood-carving. T. A. J.

26. A WOODEN FOOD-TROUGH FROM SANTA CRUZ.

BY the generosity of Mr. D. Lloyd Francis of Auckland, N.Z., a fine example of a colossal food-trough from Ova-ova, one of the Reef Islands in the north of the Santa Cruz group, has been added to the Ethnographical collections from Melanesia (see Plate XV *b*). This specimen, which measures 8½ feet in length, nearly 2½ feet (28 inches) in breadth, and 1½ feet in height, and is evidently of some age, has been cut out of a solid piece of hard wood. The marks of the tooling, which are very clearly seen on the interior, show that the tool used was most probably an adze with a shell (terebra?) blade having a curved, gouge-like edge—an implement characteristic of these islands before the introduction of metal by the white man. In shape the trough is roughly rectangular, with slightly bellying sides, and the ends inclining outwards from base to rim. At the ends project handles terminating in a down-turned 'beak' (one

XIV. A WEST-COUNTRY POSSET-POT

XV *a*. A MANCALA-BOARD FROM DAHOMEY

XV *b*. MELANESIAN FOOD-TROUGH

of them somewhat damaged by age), perhaps derived from a bird-form, such as is common in the decorative art of this region. At each of the angles is a notched ridge running from base to rim. The two long sides are provided just below their rims with a flange running almost their full length, below which is a band of 'lambrequin' ornament in relief. This ornament consists of a row of six and seven semi-circular loops respectively, alternating with vertical triple-bars or 'triglyphs', the whole composition rather suggestive of the classical 'egg and dart' design. As this is probably a unique example of such a design in Santa Cruz, one is tempted to suppose that it might have been copied from some European model—an explanation which does not seem unreasonably far-fetched when we remember that the famous Spanish navigator Mendaña founded a colony, albeit short-lived and ill-fated, in Santa Cruz at the height of the Renaissance period in 1595. Adjoining the end of this lambrequin design on one side, and having almost the air of an afterthought, is a double-fish design quite typical of Santa Cruz decorative art.

Large food-troughs of this kind are not uncommon from the Solomon Islands, but no example from the Santa Cruz group appears to have been recorded hitherto.

The following information with regard to the 'trough' has been kindly supplied by Dr. W. G. Ivens. It was called 'taplonba' = coco-nut branch. It had a sacred character, and was kept in the men's house ('saplau') when not in use. Yams, first roasted separately, were pounded in it and then mixed with coco-nut oil to produce 'yam-mash'. This was set out with the rest of the food on the occasion of feasts at weddings and funerals. The natives knew nothing of its history, but believed it to be very old. H. J. B.

27. OTHER GIFTS.

AMONG gifts, not already mentioned, received by the Trustees during the past quarter, the following may be specially noticed:

Facsimiles of the Washington papyrus MS. of the Minor Prophets in Greek, and the Berlin papyrus MS. of Genesis, presented by the University of Michigan.

Transcripts of the parish register of Aldeburgh, 1558–1600, the

Chamberlain's Account-Book, 1566–93, and the Corporation Letter-Book, 1625–61, made by the late Arthur Thomas Winn, and presented by his widow.

Charters (about 130) relating chiefly to the Rawle family of St. Juliot, co. Cornwall, thirteenth to eighteenth centuries, presented by Mrs. Allan-Clerk.

Four engravings by John Pye, bequeathed by Miss E. M. Walker.

Collection of proof engravings by Francis Holl (1815–84), presented by Mrs. Edgar Holl, daughter-in-law of the engraver.

Painted wooden model boat, with cabin and rowers, of the XIth Dynasty of Egypt, *c.* 2200 B.C.; presented in memory of the late Evelyn, Lady McIlwraith, by her executor.

Egyptian needle or awl of glass, probably XVIIIth Dynasty, unique, presented by the Rt. Hon. General Sir John Maxwell, G.C.B.

Quartzite strike-a-light, of Scandinavian type, *c.* A.D. 300–500, found near Sandringham, presented by R. Howlett, Esq.

Implements of late Mousterian age, found with skull at Gibraltar by the donor; presented by Miss D. A. G. Garrod.

Anglian cinerary urn, found (with others now in the Grantham Museum) in a mound on the top of Loveden Hill, co. Lincs.; presented by Lord Brownlow.

Three specimens of early Persian pottery, namely, a Rhages bowl with pierced border, a Rakka dish with black ornament under a turquoise-blue glaze, and a camel with turquoise glaze, twelfth or thirteenth century, presented by H. Van den Bergh, Esq., through the National Art Collections Fund.

Chinese porcelain vase of the K'ang Hsi period (1662–1722), with turquoise glaze, a peculiarly beautiful specimen; deposited on indefinite loan by J. H. P. Chitty, Esq.

Archaeological collections from British Honduras, presented by P. J. A. Hamilton, Esq.

Ethnographical series from various parts of Africa, presented by Major P. H. G. Powell-Cotton.

Ethnographical series from the Naga tribes, Assam, presented by Mrs. E. M. Fitz-Adam Ormiston in memory of G. A. Fitz-Adam Ormiston, Esq.

Electrum stater of Eupator, King of Bosporus (A.D. 155–171), silver tetradrachm of Seleucus II of Syria (246–226 B.C.), and bronze coin of Mesembria in Thrace of the Emperor Philippus Junior, presented by Capt. E. G. Spencer-Churchill.

Ten silver and 278 copper or bronze coins found in excavations at Richborough; presented by H.M. Commissioners of Works.

Corpus Nummorum Italiae, vol. x, presented by H.M. the King of Italy.

EXHIBITIONS

THE Dürer Exhibition, arranged to celebrate the fourth centenary of the artist's death, on 6 April 1528, contains 482 numbers, which are described in a special guide. There was not space for the whole of the very rich collection of Dürer's woodcuts in the department to be shown, but the selection occupies over 150 frames, in addition to a show-case containing illustrated books and a selection of original wood-blocks by Dürer. A group of very rare early works, which are not yet unanimously ascribed to Dürer and, in any case, precede the period at which he began to sign his blocks, leads up to the recognized masterpieces, nearly all of which are in the collection.

The set of engravings is complete, with the exception of three, two of which are unique, while the third is known in three impressions only. The quality is for the most part very fine, but there is room for improvement in some cases.

The special strength of the Museum collection lies, of course, in the very large number of Dürer's drawings which it possesses: both his very early period and his last years are strongly represented. The drawings here exhibited as Dürer's own work number no less than 132, followed by four which have some claim to be regarded as being by his hand. A notable drawing, rarely seen because, on account of its great height, it is normally kept folded, is the water-colour design for the 'Great Column' (about 1515), surmounted by a satyr. The very rare woodcut made from it (also normally folded up) is now exhibited side by side with the original drawing in one frame, and the pair are most effective as a specimen of fine decorative design in Renaissance taste. One of the most remarkable drawings,

also of exceptional size, and therefore comparatively little known, is the very much earlier design for a Gothic table ornament in the shape of a fountain spouting jets of wine, enriched with a multitude of little figures and decorative foliage.

The drawings by Dürer are followed by about forty to illustrate the work of Dürer's immediate predecessors, Schongauer, Wolgemut, and the Bamberg artist Katzheimer, and that of his contemporaries and pupils at Nuremberg. Among these Schäufelein and Hans Sebald Beham are especially well represented, and there are also fine examples of Springinklee and Hans von Kulmbach.

In an adjoining section of the gallery another centenary, that of Goya (d. 16 April 1828), is commemorated by an exhibition of a selection of his drawings and prints. The former include the famous red-chalk portrait of the Duke of Wellington, a fine equestrian couple, and the pen-and-ink study for the etching 'Le Garrotté'. The etchings open with a selection of the subjects etched after Velazquez, with examples of G. B. Tiepolo to show whence his early manner was derived, and every group of Goya's etchings is represented by some specimens. The Museum has some fine impressions of Goya's very rare lithographs, and eight of these, including the famous 'Taureaux de Bordeaux', are now displayed. C. D.

RECENT PUBLICATIONS.

THE fourth part of *Reproductions from Illuminated Manuscripts* supplements the three series issued under the editorship of Sir George Warner in the years 1907–8, and reprinted in 1910 and again in 1923–5. Each series consists of fifty plates in monochrome, in small quarto format. The price before the war was five shillings, and the reprint after the war was raised to six; for the new part it is necessary to charge seven shillings and sixpence. On the other hand, photographic processes have improved, so that the purchaser gets even better value for his money. Of the fifty plates in the new part, seventeen are from MSS. which have been acquired since the date of the original publication, including such notable accessions as the St. Omer Psalter, of the East Anglian school, presented by Mr. H. Yates Thompson; the Sainte Abbaye MS., in the finest French

style of about the same date, from the library of the same collector; the Life of St. Cuthbert, also from the same source, purchased with the assistance of the National Art-Collections Fund; and the fine Bruges Psalter and other MSS. from the Huth Bequest. The remaining thirty-three are from MSS. previously in the Museum but not reproduced in the original selection, including such notable MSS. as the St. Augustine Psalter, the Alcuin Bible, the Harley copy of the Utrecht Psalter, the Beatus Apocalypse, the Matthew Paris drawing of himself kneeling at the feet of the Virgin, the curious MS. attributed to 'the monk of Hyères', the charter of Ludovico Sforza, the illustration of the Tower of London in the Poems of Charles of Orleans, and others hardly less notable. All schools of art are represented, so that this part by itself covers much (though not all) of the history of manuscript illumination.

* *

The collections presented and bequeathed to the Museum by Sir Wollaston Franks were far too extensive and too varied to be shown together in a single room or recorded in a single catalogue. The indebtedness of the Museum to his liberality and scholarship is acknowledged in hundreds of labels in various parts of the exhibition galleries; but an attempt has been made to provide a centre for this acknowledgement by devoting to his memory the alcove at the western end of the long gallery on the ground-floor of King Edward's Building (balancing the Waddesdon Collection at the east end), and by a volume containing a *Catalogue of the Silver Plate, mediaeval and later, bequeathed to the British Museum by Sir Augustus Wollaston Franks, K.C.B., with selected examples from other sources.* This catalogue was begun, over twenty years ago, by Sir Hercules Read; it has been completed by Mr. A. B. Tonnochy. The title is more comprehensive than the present work, which is confined to bowls and drinking-cups in wood and metal, or in which wood or metal forms the principal feature. It includes several mazers, some ecclesiastical plate, a number of tankards, among which that formerly belonging to Lord Burghley is the best known; the Goodriche Cup and the Astor Tankard; a fine *nef*; a globe cup from the Carlisle

Collection; two highly interesting silver bowls of the Carolingian period; and, among the objects not belonging to the Franks Bequest, a German covered beaker with niello work, and the well-known Bacon Cup bequeathed by Mrs. Edmond Wodehouse. The volume contains sixty-two plates, besides text-illustrations.

* *

The series of publications of the Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania to Mesopotamia, which began with the volume on Tell al-'Ubaid (QUARTERLY, ii, p. 35), has followed this with a first volume of texts (*Ur Excavations: Texts, Part I; Royal Inscriptions*, by C. J. Gadd and L. Legrain, with contributions by Sidney Smith and E. R. Burrows). The texts include dedicatory inscriptions of all sorts by kings and courtiers, from Entemena of the Lagashite dynasty to Cyrus. The text volume is accompanied by a portfolio of plates.

* *

The revision of the Guide to the Exhibited Manuscripts has been completed by the appearance of a new edition of Part I. This includes the Historical and Literary Autographs, with the Autograph Literary Works, which are exhibited in the Manuscript Saloon. The selection of autographs has been overhauled, and some recent acquisitions added, including new letters of Canning, Wellington, and George IV from the Liverpool Papers, and of Wellington and Queen Victoria from the Peel Papers; with letters of William Collins, Jane Austen, Shelley, Darwin, and Dickens, and autograph literary works by Jane Austen, Dickens, George Eliot, Browning, Meredith, Doughty, and Thomas Hardy.

NOTE

CASES have been prepared for binding the annual volumes (each consisting of four parts) of the BRITISH MUSEUM QUARTERLY. They can be obtained from the Oxford University Press, at a charge of 3*s.* 3*d.* for case and binding, or 1*s.* 6*d.* for case only (packing and postage in the British Isles included). Instructions should be given as to whether the original covers should be bound in.

XVI *a*. THE LEVERTON HARRIS CUP

XVI *b*. A MING RITUAL BOWL

28. THE LEVERTON HARRIS CUP.

THE difficulty of dating the finer types of Ming porcelain is proverbial. The clumsier kinds made for the export trade tell their own tale and nobody thinks to gainsay them. But the choicer wares made for the home market or for Imperial use, which are not a whit less fine in technique than those made two to three centuries later, are the cause of constant controversy. On the one hand we know from reliable Chinese sources that the classic periods for these things were the reigns of Hsüan Tê (1426–35) and Ch'êng Hua (1465–87); on the other, we know to our sorrow that the marks of these reigns have been freely copied from the seventeenth century onwards, and probably from the sixteenth century as well. Moreover, in the Yung Chêng period (1723–35) the directors of the Imperial porcelain works at Ching-tê Chên took pride in the exact imitation of the classic Ming wares. Under these circumstances one might well despair of identifying the genuine fifteenth-century porcelain, and the sceptic who will accept nothing as belonging to this period would be almost impossible to confute, were it not for a few priceless specimens which have indisputable pedigrees or, what is quite as good, metal mounts made in Europe at an early date. Of these latter a fair number have Elizabethan silver mounts[1] or foreign mounts of the same period, but save the Leverton Harris cup (Plate XVI *a*) it would be hard to find a specimen of Chinese blue and white porcelain with a mount earlier than the reign of Queen Elizabeth. One of the celebrated Trenchard bowls was mounted about the middle of the sixteenth century, though the bowls are known to have been given by Philip of Austria to Sir Thomas Trenchard in 1506 and they may well be fifteenth-century wares.

The cup given by Mrs. Leverton Harris, in memory of the Right Hon. F. Leverton Harris, Privy Councillor, has a silver mount which experts date about 1530. It is a stem-cup (*pa pei*), 3.5 inches high, of fine-grained porcelain, pencilled in a pale but brilliant blue. The shape is typical of the early Ming wares, and so is the relatively thick glaze with occasional 'pin-holes'. The pencilling in clear,

[1] See *Catalogue of Silver Plate in the British Museum*, No. 22.

brush strokes, rather than painting in washes which fill an outlined design, is an early Ming technique. The main subject, water, waterweeds, and leaping fishes, was a favourite in all the Ming periods, but the small medallion with a conch shell inside the cup is known to occur on a stem-cup with the Hsüan Tê mark.

Were the Leverton Harris cup unmounted one would have called it style of Hsüan Tê and probably of fifteenth century, with a nervous glance in the direction of the sceptic. Fortified by the early sixteenth-century European mount, we say definitely fifteenth century and probably made in the reign of Hsüan Tê. The sceptic may do his worst, but he must admit that our mounted porcelains were made some years at least before their mounts. From all these considerations it is clear that the little stem-cup so generously given by Mrs. Leverton Harris is an object of great importance to students of early Ming porcelain; and it is a matter for congratulation that in the British Museum it will be easily accessible to all. R. L. H.

29 A MING RITUAL BOWL.

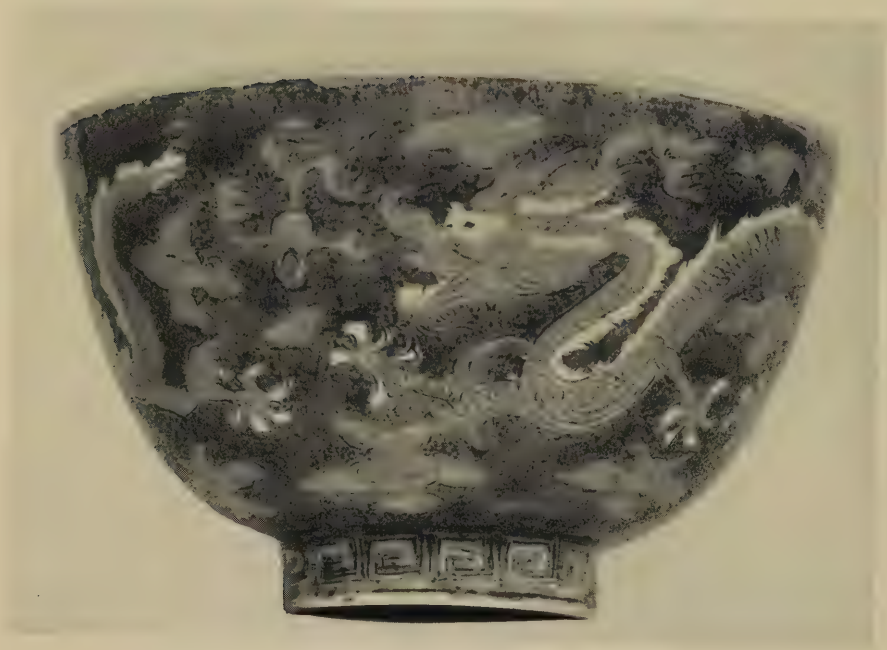
RECENT additions to the collection of Ming porcelain have been unusually important. Besides the Leverton Harris cup, which will be a landmark for explorers of Chinese ceramics, the Museum acquired in May of this year an interesting libation cup of the Chia Ching period (1522–66), and in July came a small but choice series of specimens from the J. F. Bloxam Collection.

To deal first with the May acquisition. It is an object of peculiarly Chinese form borrowed from the bronzes of the first millennium B. C., a cup (5·8 inches long) with helmet-shaped bowl poised on three legs and furnished with a handle on one side and two uprights rising from the rim and surmounted with knobs (Plate XVI *b*). The bronze original was a ritual 'wine' cup made with its three legs to stand in the fire and fitted with the uprights to enable it to be lifted off with tongs when heated. Though suitable to ritual libations, the porcelain copy was not intended to stand this ordeal of fire and its shape is purely conventional. But it is important to the Collection for other reasons. Its decoration in unglazed biscuit, with outlines and details in raised threads of clay, is typical of the Chia

XVII *a*. A PERSIAN EWER
(BLOXAM GIFT)

XVII *b*. A MING DISH (BLOXAM GIFT)

XVIII *a*. MING GOURD VASE
(BLOXAM GIFT)



XVIII *b*. MING BOWL (BLOXAM GIFT)

Ching period, as is the vivid blue glaze which covers the surrounding ground. The design consists of a pair of five-clawed Imperial dragons disputing a 'pearl', with a cloud ornament at the back. The two raised bands below the rim and the knobs on the uprights are also unglazed; and all this biscuit has been covered with gilding, much of which has worn off. Underneath is the mark of the Chia Ching period finely executed in raised biscuit characters. This is surely an Imperial piece. R. L. H.

30. GIFTS FROM THE BLOXAM COLLECTION.

THE Collection made by the Rev. J. F. Bloxam, M.C., who died in the spring of this year, was exhibited in the Loan Court of the Victoria and Albert Museum from 1915 till its recent dispersal. An important part of it has been presented to that Museum by Mr. Bloxam's heirs, the Misses M. S. and A. and Mr. W. R. Bloxam, and a few choice specimens have been given (in the belief that their late owner so desired) by the same generous benefactors to the British Museum. They are all welcome additions and several of them fill obvious gaps in the Collection.

Plate XVII *a*, a ewer of Persian form with long graceful spout and handle (height 10·2 inches), is distinguished by a rare kind of decoration in the heart-shaped panels on the sides. These have an outer casing of openwork in unglazed biscuit with a cunningly carved design of cranes and peony plants. The rest of the surface has a normal Ming decoration in blue under a white glaze. The biscuit panels show traces of red pigment which has served as the medium for gilding now worn away, and on the surrounding glazed surface are other traces of gilt designs which were probably added in Persia. A large export trade in Chinese porcelain was carried on with Persia and India from the Middle Ages, and it was no uncommon thing for the Persians to embellish the ware with gilt or engraved designs.

The fine quality of the material and the character of the decoration of this ewer indicate the early years of the sixteenth century as its date of manufacture. It is a type hitherto unrepresented in the Museum Collection. So too is the dish (Plate XVII *b*), though its

features are well known elsewhere. The raised ring in the centre shows that it was used as a stand for a cup and its foliate border is prettily designed (diameter 7·6 inches). The decoration consisting of lotus and peony scrolls and formal borders is characteristically Ming, with that Persian flavour which was acquired by studying the taste and probably also the wares of Western customers. It is painted in an underglaze red of maroon tint, which is characteristic of the porcelain of the Chêng Tê period (1506–21). Chinese writers tell us that the brilliant red of the classic reigns of the fifteenth century could no longer be made at this time, and we know by observation that this maroon tint is usual in our Chêng Tê red specimens. Another feature common on Chêng Tê porcelain is the unglazed base of this dish, which has burnt a rusty red colour.

Plate XVIII *a* and *b* are two other peculiarly welcome acquisitions, both of them much desired and hitherto unrepresented types. The former, a gourd-shaped vase (7·6 inches high), is decorated with bands of lotus scrolls in tomato red with the ground filled in with transparent emerald-green, a rare and highly effective combination. Under the base is the mark of the Chia Ching period (1522–66) in underglaze blue.

Plate XVIII *b* has a still rarer colour scheme. It is a typical Ming bowl with rounded sides (diameter 5·9 inches). The interior is plain except for two blue rings under the white glaze. Outside, the decoration is drawn in strongly incised lines and filled in with coloured glazes, a variety of the well-known Ming *san ts'ai* or 'three colour' ware. The design consists of two Imperial five-clawed dragons pursuing flaming pearls among clouds. These spirited dragons with their long blunt heads are familiar from the Hung Chih and Chêng Tê wares on which we see them in green on a white ground, in green on a yellow ground, or vice versa; but it would be hard to find another specimen in which they are, as on our bowl, coloured yellow and white on a ground of aubergine purple. Not only is this colour scheme unusual, but the aubergine itself has a peculiar speckled or powdery texture. The mark on this bowl, painted in six characters in underglaze blue on the base, shows that it was made in the reign of Wan Li (1573–1619).

XIX. ST. ANTONY OF PADUA
(BLOXAM GIFT)

XX. LUNÉVILLE GROUP (BLOXAM GIFT)

There are two more Ming specimens among the Bloxam porcelains. One is a round box painted in blue with a favourite Ming subject. On the cover is the God of Longevity, Shou Lao, throned on a rock platform and surrounded by Taoist genii and his familiars, the spotted deer and the stork: while round the sides are the well-known figures of the Eight Immortals. The mark on the base (that of the Chia Ching period) is written in a rather uncommon form, the six characters being arranged in a circle. The other is a square bottle with screw neck, obviously a foreign shape and doubtless derived from a Dutch glass spirit bottle. The design, however, is purely Chinese, panels of lotus and flowering peach in a dark greyish blue under the glaze. One would place the manufacture of this piece in the seventeenth century when the Ming dynasty was drawing near its end. Direct trade with Europe had now assumed considerable dimensions and the influence of European shapes was already felt, though European designs had not yet intruded in the decoration. That was to come a century later.

An interesting instance of European influence is given by another Bloxam specimen which probably belongs to the early eighteenth century. Here we have a European saint represented in the milk-white porcelain of Tehwa in Fukien. The Chinese were accustomed to modelling the figure of Kuan Yin, the Maternal, a Madonna-like deity with a child in her arms. But we see in Plate XIX (height 9 inches) the child on the left arm of a person with tonsured head and the habit of a European monk. In his right hand is a book, and there can be little doubt that St. Antony of Padua with the Child Christ is intended, doubtless copied from a statuette or a picture in the possession of some European missionary. Sacred and semi-sacred Chinese figures were a speciality of the Fukien potteries, but it is rare indeed to find them catering for European devotees.

The eighth Bloxam specimen is a bottle-shaped vase with globular body and straight neck. The exterior is unglazed and thickly encrusted with a design of dragons in clouds applied in high relief in biscuit. Round the lip of the vase is a band of glaze, as if to show that the omission of glaze elsewhere was not an accident. The Chinese like to regard the unglazed or 'biscuit' ware as ordinary porcelain turned

inside out (*fan tz'u*), and this rim of glaze helps the illusion. The style of this piece, with its rather crowded biscuit reliefs, suggests a late date, possibly as late as the Tao Kuang period (1821–50).

The ninth and last of the Bloxam gifts is also of white biscuit porcelain (Plate XX), but it is not Oriental. It is none the less welcome in the Museum Collection, for it worthily represents a kind of ware of which the Museum has no other adequate specimen. The stamped mark T.D.L. (*terre de Lorraine*) on the base proclaims its origin, being the mark used on the terra-cotta and porcelain of Lunéville. Beside this stamp is incised the name *jacque*, which is probably that of the 'repairer', the workman responsible for setting up the figure and preparing it for the kiln. The modeller is likely to have been the famous Cyfflé, to whose skill the reputation of Lunéville is mainly due.

The figure itself, a young shepherd holding a kid (height 8·9 inches), is a delightful rendering of Saly's Faun which was the *pièce de réception* of that artist in the Académie in 1751. The Sèvres factory issued a version of it in biscuit in 1769; and there is every reason to suppose that the Lunéville figure was based on the Sèvres model.

R. L. H.

31. A SUNG INK-PALLET.

THE Chinese literatus has always paid particular attention to the furniture of the writing-table. In it was a test of true refinement. Calligraphy being one of the most valued accomplishments, the implements of the writer had to be of the choicest material and manufacture; and as the Chinese are worshippers of antiquity, antiques were always highly esteemed. Though by no means the only material used, porcelain was specially favoured in this connexion. The writer's brushes had porcelain handles, they stood in a porcelain cylinder, they were washed in a porcelain bath, they rested on a porcelain pen-rest, or they were shut up in a porcelain box. Other appurtenances of the table were a miniature incense vase, a small vase for a single spray of flowers, a box to hold seal vermilion, and a box for the seal itself, a screen behind which to rub the ink and a water-dropper to moisten the ink. On all these the

XXI *a*. A SUNG INK-PALLET

XXI *b*. MESOPOTAMIAN CYLINDER-SEALS

XXII. SUMERIAN SCULPTURED TROUGH

porcelain maker lavished his finest work and choicest materials. Finally the pallet on which the ink was rubbed was selected with scrupulous care. Here too porcelain was frequently used; but there were other materials of rougher grain which gave a better rubbing surface, such as the stone of Tuan-chou, the earthenware tiles from ancient buildings, common pottery, and stoneware. The ink pallet (Plate XXI *a*, length 5·9 inches) given to the Museum by Mr. Anthony de Rothschild is of a hard, strong material which approaches nearer to stoneware than porcelain. On the unglazed parts—the base and the rubbing area—it has burnt a rusty red colour. The rest of the surface is covered with a thick opalescent glaze of soft grey colour flushing here and there with purplish red. The form is severely simple, the only curves being the arched outlines of the little depression which was hollowed out to receive the fluid ink as it was rubbed. This arch takes the typical Chinese form derived from the head of the *ju-i* staff which 'grants all wishes'.

The ware is that made in the Chün Chou district of Honan, one of the celebrated fabriques of the Sung and Yüan periods (tenth to fourteenth century). An ink-slab with such qualities and antecedents would satisfy the most exacting Chinese taste, and the signs of wear on the surface of this one show that it has been well used.

R. L. H.

32. MESOPOTAMIAN CYLINDER-SEALS.

OF three cylinder-seals recently acquired (1) the largest (119427) is of pinkish-white marble, and dates from the early Sumerian period, about 3000 B.C. or somewhat before. Like many examples of this age, it is large and heavy; the ends of the bore are widened out into hemispherical cups to receive the metal caps which have now disappeared. On the perimeter the figures are boldly engraved. They represent the common scene of bulls attacked by lions which, in their turn, are seized or stabbed by half-human genii; the feathered head-dress worn by one of these is notable.

(2) A smaller cylinder (119425) is of shell; its surface is divided into two registers, each of which shows a line of six men walking to the left, with folded hands. Each wears the Sumerian skirt and a head-dress with carefully marked *chignon* at the back. This style is

illustrated by the now famous golden helmet of Mes-kalam-dug from Ur, and by the figure of Eannatum on the stele of the Vultures. The cylinder may be attributed to the age of Eannatum, about 2900 B.C.

(3) The third seal (119426) is of later date, Assyrian work of about the eighth century B. C. The material is chalcedony, the device shows a long-striding deity shooting with the bow against a snarling winged demon, which rears to defend itself. Under the god lies a winged lion, and on the other side a seated goddess is approached by a worshipper; other symbols of amuletic value occupy the rest of the space. Impressions of these seals are illustrated in Plate XXI *b*.

C. J. G.

33. AN EARLY SUMERIAN SCULPTURED TROUGH.

THE National Art Collections Fund has presented a most important example of early Sumerian sculpture (Plate XXII). This is a trough, of alabastrine limestone, said to have been discovered at Warka (Erech) and apparently intended for the use of the sacred flocks of a temple, as upon it are carved in relief representations of rams and ewes, with a hut of reeds (?), no doubt their fold. The sheep are of the ancient long-horned type that died out in Egypt as early as 2000 B. C. The fold (?) is apparently made of reeds which are collected together and tied in a bunch to form the roof, unless, as has been suggested, the projecting fronds at the top in reality represent the top of a palm, round whose trunk, as a central pillar, the fold is built. Out of the two doors come two lambs, of which only the foreparts appear. This arrangement is precisely like that of the cow-byre on the Milking-Scene relief found by Mr. Woolley at al-'Ubaid (published *al-'Ubaid*, Plate XXXI), where two calves are seen coming out in the same way. At the ends of the trough, which are convex, are sheep, with the characteristic Sumerian eight-petalled rosette in the field.

This relief is at least of the same date as, and is possibly older than, the al-'Ubaid relief. That is to say it probably dates about 3200 B. C. or earlier. The al-'Ubaid reliefs are composite, being made of shell inlaid in bitumen, with copper frames. This is wholly of stone, and is the most ancient known Sumerian stone sculpture in relief, with the possible exception of the small relief of the chariot-procession

found at Ur in 1927. It is therefore a landmark in the history of art. It measures 38 inches (0·965 m.) long by 14 inches (0·355 m.) wide by 6 inches (0·152 m.) deep. It was the principal ornament of the collection of Major V. E. Mocatta, which has now, through his generosity, passed into the possession of the Museum at a greatly reduced price. H. R. H.

34. EGYPTIAN JEWELLERY AND CARVINGS.

THE Department of Egyptian and Assyrian Antiquities has recently received as a gift from Mr. Robert Mond, F.R.S., two examples of Egyptian jewellery—a twisted gold bangle of the Roman period and a very interesting pendant consisting of a short-horned bull's head in lapis lazuli mounted in a gold setting, probably of XIXth–XXth Dynasty date (Plate XXIII *a*). The bull's head is not of Egyptian style or workmanship, and is probably of North-Syrian or even Mesopotamian origin, as the use of lapis may also indicate. The treatment of the eye, with many folds around it, is distinctively Mesopotamian, but on the other hand the curious returned spiral on the forehead is not easily paralleled. This is, however, certainly a foreign object, mounted in Egypt as a pendant, probably about the time of the XIXth–XXth Dynasties. The style of the mount does not seem to indicate an earlier date. The object is said to have come from Dahshur, and if so would claim to belong to one of the treasures of gold and jewels buried with the princesses of the XIIth Dynasty there, and now in the museums of Cairo and New York. But there is nothing in the style of the mount reminiscent of XIIth Dynasty work: it looks much later. The bull's head is placed between two disked uraei above a lily flower between two buds above the basket, which was also the sign for 'lordship'. Two gold wire rings behind the disks of the uraei suspended it from the original necklace. The jewel is $\frac{7}{8}$ inch (2·25 cm.) long: the bangle $3\frac{1}{4}$ inches (8·2 cm.) diameter over all.

Three small Egyptian antiquities of interest have been bought: (1) a very fine pale blue faience Finger-Ring (Plate XXIII *b*), on the base of which is in relief a play upon the prenomen of Amenhotep III (*c.* 1412–1376 B. C.), in which the place of the sun-disk is taken

by the lunar disk and crescent, and a figure of the dog-headed ape of Thoth is added. A similar play on a royal name is seen in the gold rings of Tutankhamen, found in his tomb, in which the solar disk is similarly replaced by that of the moon. (2) A standing figure (1$\frac{15}{16}$ in. high) cut in hard blue frit of the goddess Mut, carrying the child Harpokrates (Plate XXIII *d*), who thus identifies her with Isis-Hathor in this particular instance of religious syncretism. Her royal uraeus bears above it the disk within the horns of Hathor. The work of the figure is very fine and delicate. XXIInd Dynasty, *c.* 800 B. C. (3) An 'aegis' or bust (3$\frac{1}{4}$ in. high) with splayed-out shoulders of Isis-Hathor, in bronze, with the triple necklace inlaid in gold, as were also the eyes, which have dropped out (Plate XXIII *c*). A curious circumstance is that the uraeus, no doubt originally of gold, has been replaced by a sort of aigrette or flame of thin gold, which must be of late Roman date, whereas the head itself is apparently Saïte. It was originally mounted on the forepart of another object, either a harp or a model bark, probably: part of the lead soldering remains.

H. R. H.

35. SOME NEW GREEK VASES.

THE Department of Greek and Roman Antiquities has acquired several Greek vases of special interest during the last few months. They include:

(1) A tall amphora with black figures (Plate XXIV *a*, *b*), of the type known as *loutrophoros* or *prothesis-amphora*. This vase belongs to a class found exclusively at Athens; and of the earlier or black-figured examples with funeral subjects not more than a dozen are known. The majority are naturally in the Museum at Athens, and there are others at Berlin and in the Louvre, but hitherto the Museum has possessed nothing of the kind.

The new example, which measures 20$\frac{1}{4}$ in. in height, has an elongated body and a long slim neck with wide lip and vertical handles; it is unfortunately much shattered, but is practically complete. The subjects are on the neck and body; on the neck each side are three draped bearded men with hands raised in an attitude of mourning. The figures round the body fall into two separate groups; on the one side is the main subject, the *πρόθεσις* or laying-out of the corpse with attendant

a

b

d

c

XXIII. EGYPTIAN JEWELLERY

a

b

c

d

XXIV. GREEK VASES

mourners. The body of an elderly man is laid out on a couch with an embroidered coverlet over it, the legs of which are elaborately moulded in the form of Ionic columns. At the head is a mourning woman, behind it another, and in front of it three more, all with hands raised in an attitude of grief; in front are also two children, a boy and a girl. The scene is bounded by Ionic columns. On the other side are four bearded men riding on horseback, accompanied by two dogs.

The vase is of the later black-figure style, dating from about 500 B. C. The subjects are the same as we find repeated on all the other vases of this class, the only variant being the actual burial scene found on a vase in Athens. The funerary use of these vases is undoubted, and they were probably actually placed on the tombs of dead persons. It is interesting to note that they are all made with open bottoms, which clearly shows that they served no other purpose. The shape of the vases, the ornamentations, and the choice of subjects all indicate that they are the direct successors of the Dipylon vases of two or three centuries earlier, an example of which, described in Vol. II, No. 1, of this *Quarterly*, may be profitably compared with them.

In the red-figure period throughout the fifth century these vases still continued to be made, but the character of the subjects changes, and in place of funeral subjects we find representations of marriage scenes. This seems to be due to two causes, firstly the new fashion of placing more permanent vases of marble on the tombs (of which numerous examples resembling the pottery vases in shape may be seen in the Athens Museum); secondly, the funerary rite known as the λουτροφόρια, or carrying of vases containing water for the bathing of the dead. This ceremony was also known as the χθόνια λουτρά, or baths of the interred, and the vases themselves came to be known as λουτροφόροι. The lexicographers Hesychius and Eustathius tell us that the vases were placed on the tombs of young people who died unmarried, as funerary emblems, and this would explain the preference for nuptial subjects for their decoration. Demosthenes, in his speech in answer to Leochares (§§ 18, 30), speaks of a λουτροφόρος placed on the tomb of Archiades, an unmarried man.

(2) A flask or aryballos of the late red-figure period (Plate

XXV *c*), made at Athens about the end of the fifth century B. C. It belongs to the class of vases with the polychrome decoration which was introduced at this time, when the severe taste of the simple red-on-black decoration had ceased to make its appeal; in the present instance white and pink pigments are freely used, and there are also apparent signs of gilding which has now disappeared. The chief interest of the vase, which is 6 in. high, is its unusual subject. In the centre of the scene is a large radiated disk, within which is seen a female head in profile, with a broad coif bound round the hair; the face and the coif are both painted pink, and the hair over the forehead and a necklace may have been gilt. This disk seems to be held up by a woman on the right, who wears a white chiton and white shoes edged with pink. On the left is a young man partly draped, who raises his left hand with a gesture which might be interpreted as one of apology or protest. There can be no doubt that the disk is intended to represent Selene, the moon-goddess, although it appears to be a unique example (before Roman times) of the moon being represented with rays. But we know that the moon played an important part in the magical rites of the Greeks, and especially in connexion with love affairs. We need only recall the famous second *Idyll* of Theocritus, in which Simaetha invokes the moon in connexion with her faithless lover. There is also a vase-painting published by Tischbein as being in the former Hope collection, which represents two women drawing down the moon by means of a cord and invoking her with the words 'Hail, Lady Moon'. This is the only artistic parallel to our present vase, but unfortunately the vase itself has now disappeared, and there are indeed reasons for doubting whether it ever had any genuine existence. At all events we can hardly go far wrong in interpreting the vase-painting under discussion as representing the efforts of a woman to persuade the moon-goddess to intervene and win back for her the apparently erring and faithless lover.

(3) A Campanian situla (or bucket), measuring 11 in. high by 10¼ across, dating from the fourth century B. C. (Plate XXV *a*, *b*), formerly in the collection of the Misses Dillwyn Parrish, sold at Sotheby's, 5 July 1928 (lot 44). It is a quite unique example of this fabric both in shape and style. On either side of the rim in place of the handle is

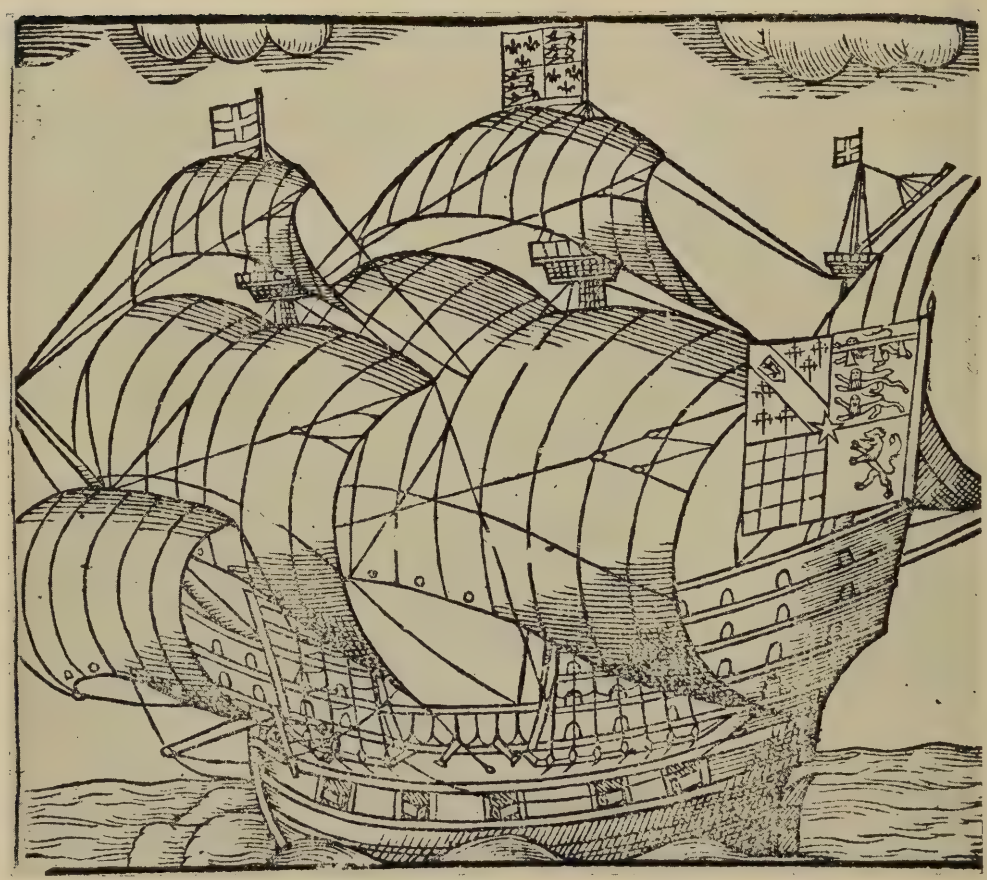
a

b

c

XXV. GREEK VASES

XXVI *a*. GOLD ARMLET FROM JUGOSLAVIA



XXVI *b*. AN ELIZABETHAN SHIP

a projection in the form of a double saddle, corresponding to the projecting piece in which the movable handles of a *situla* are usually fixed. The clay is of a brownish buff colour such as is often found in Campanian vases, and white pigment is somewhat sparingly used for details. On one side of the vase a young man wearing a short cloak and a large wreath round his head, and carrying a spear, leads up a horse; he is confronted by a lady also wearing a wreath, who draws aside her veil as if to expose her charms to him. Behind the lady, who may perhaps be Aphrodite, is another lady, in a leaning attitude but with no support for her elbow; she is more lightly clad, and with her left hand draws forward her veil from behind. In the lower part of the scene Eros checks a dog from the pursuit of a goose, which seizes the opportunity to escape. The youth must be Castor, but there is no known legend which would explain the subject, evidently of an amatory nature. It is too peacefully presented to be the rape of the Leucippidae.

On the reverse are five young athletes, all wrapped in mantles except the middle one, who is nude and wears a wreath. Each wears a diadem of peculiar form with three vertical points in front, such as is worn on other vases by runners in the torch race. It is possible that this scene represents the reception of the winner by his companions.

This vase is probably from the fabric of Abella, characterized by its dull-coloured clay, of which there are some examples at Naples; the nearest parallel to the style in the Museum collection is a hydria representing the Danaides in Hades. In the grandiose figures with their staring eyes and rich drapery we can trace an echo of the earlier vases by the masters of Paestum. H. B. W.

(4) Two Corinthian vases, a pyxis and a skyphos (Plate XXIV *c*, *d*), like the preceding, from the collection of the Misses Dillwyn Parrish. The skyphos (*d*) is $3\frac{3}{4}$ inches high and is made of lustrous pale yellow clay in extremely fine fabric. Its linear decoration, particularly the double rays, the bands of vertical zigzags, and the dot-rosettes are, like the fabric, Protocorinthian. The band of animals, however, is in fully developed Corinthian style. It must be one of the earliest as well as one of the finest examples of Corinthian ware, and it has

a special value in demonstrating the relation of this fabric to Protocorinthian.

The pyxis measures 3 inches to the top of the lid; its style and fabric are ordinary Late Corinthian, but there are only two busts supporting the lip instead of the usual three. Moreover, the busts are not a pair. Both are draped in red mantles, but one has the mantle drawn over the top of the head and the hair, in the other the hair falls in two moulded tresses on each shoulder and the head wears a heavy fillet. E. J. F.

36. A GREEK INSCRIPTION FROM EGYPT.

THE Department of Greek and Roman Antiquities has recently acquired a Greek inscription of Roman imperial date reputed to have been found at Saqqara (Memphis). It is cut in clear but poorly formed characters upon a slab of white and grey streaked marble 1.18 metres in height by 0.91 metres in width; the text consists of four lines of larger lettering at the head of the stone, with thirty-one lines of smaller lettering arranged in double columns below. The slab has been broken, but nothing is missing.

The inscription comprises the list of competitors and officials in an athletic festival explicitly described as *τὸν πρῶτον ἱερὸν εἰσελαστικὸν ἐφηβικὸν ἀντωνινιανὸν ἤλειον λεόντιον ἰσαντινόϊον ἀγῶνα*: that is to say, the first sacred Antonine contest of youths (? in the month *Λεοντών*), celebrated in honour of the triumphal entry of the Olympic victors, similar to the Antinoeia. Several of these technical terms require explanation: the meaning of *εἰσελαστικός* is defined in the correspondence of Trajan and Pliny (letters cxix and cxx) as applying to a contest held to celebrate the return to their native town of victors in the great games; for the use of *ἀντωνινιανός* with reference to games founded by members of the Antonine house cf. CIG. 4472 (Laodicea); *ἤλειος* is apparently an unknown word, but perhaps means Elean, viz. Olympic; *λεόντιος* is also obscure, but possibly implies that the games were held in the month *Λεοντών*, the second in a calendar introduced at Alexandria on 26 June, 285 B.C. (see Pauly-Wissowa, hbd. xx. 1588); *ἰσαντινόϊος* is an epithet coined on the analogy of *ἰσολύμπιος* (CIG. 4472, 13) and presumably means

that the games resembled the Antinoeia founded by Hadrian in memory of Antinous.

The date is given: *ἔτους δ' αὐτοκράτορος Καίσαρος Μάρκου Αὐρηλίου* ////////// *εὐσεβοῦς εὐτύχου* [sic] *σεβαστοῦ*—'in the fourth year of the Autocrat and Caesar M. Aurelius—, pious, fortunate, august'. The word after *Αὐρηλίου* is chipped away, but was almost certainly *Ἀντωνίνου*; the erasure can only be explained on the assumption that the emperor's name was subjected after his death to a *damnatio memoriae*. The only emperor called M. Aurelius Antoninus who suffered this posthumous indignity was Elagabalus; and it is thus to the fourth, and last, year of his reign (A. D. 222) that we may reasonably attribute this inscription. R. H.

37. AN ANCIENT BUDDHIST SCRIPTURE.

THE Saddharma-puṇḍarīka-sūtra ('Scripture of the Lotus of the Good Law') expounds the mystic transcendentalism of the Mahāyāna School. It was composed in India about the beginning of the Christian era, and soon became exceedingly popular in the domains of Northern Buddhism. Together with the Nirvāṇa-sūtra, it is believed to have formed the last of the five series of preachings by the Lord Buddha, and according to the T'ien-t'ai sect, whose teaching is entirely based on it, contains the highest development of his doctrine.

Three complete Chinese translations of this Sūtra exist, all made by Buddhist missionaries from the West. The first was produced by Dharmaraksha towards the beginning of the fourth century; the second, which is the basis of the present work, by the famous Indian monk Kumārajīva, who lived a century later; and the third dates from the same period in which Prince Shōtoku wrote his commentary. Kumārajīva's work, which is divided into twenty-eight chapters, has been generally accepted as the standard translation: its popularity may be gauged by the enormous number of rolls containing portions of it which were recovered from Tunhuang. Its only serious rival in this respect is the much shorter Vajrachchhedikā or Diamond Sūtra, also in Kumārajīva's version.

Over fifty commentaries on this Sūtra are preserved in the huge Supplement to the Chinese Tripiṭaka published in Kyōto; of these,

however, only one is certainly older than the commentary by Prince Shōtoku. The latter is one of the great figures of Japanese history, especially on account of his activity in the propagation of Buddhism. The second son of the Emperor Yōmei, he was named heir to the throne at the accession of his aunt Suiko, and exercised the functions of a regent until his death in 621. His scholarly attainments were unexampled in his own age and country, and the numerous reforms which he introduced from China almost entitle him to be considered the founder of Japanese civilization.

It can be imagined with what veneration an autograph manuscript from the pen of this great man must be regarded by his countrymen. His commentary, entitled *Fa hua i su* (or in Japanese form *Hoge gisho*), was preserved for centuries in Hōryūji, the most ancient temple in Japan, which was erected near Nara during Shōtoku's own lifetime. Thence it was transferred to the archives of the Imperial household at Tōkyō, where it has remained ever since. It has recently been reproduced by photographic process by the Society for the Adoration of Prince Shōtoku, and a copy of this facsimile has been presented to the Trustees of the British Museum by the Tōkyō Imperial University.

The characters (which are of course Chinese, the Kana script not having been evolved at that date) are boldly and clearly written, though they lapse occasionally into semi-cursive forms. On the whole, the manuscript compares favourably with the rolls in the Stein collection containing commentaries; these, it should be noted, are never copied with the same reverential care that is expended on the Sūtras.

The reproduction has been executed by means of photography to correspond as exactly as possible to the original. It comprises four rolls, each about 47 feet long by $9\frac{3}{5}$ inches wide, mounted on rollers tipped with openwork silver ferrules, and bound in plain-woven crimson silk of canvas texture with geometrical pattern. L. G.

38. SOME ELIZABETHAN TRACTS.

AMONG the recent acquisitions by the Department of Printed Books are three exceedingly scarce English seventeenth-century tracts on naval history, which the Trustees secured at the

recent sale of the Petworth House Library. Of each of these tracts only one other copy is recorded:

(1.) *A True Relation of a most worthy and notable Fight . . . the nineteenth day of June* [1616] . . . *by two small Shippes of the Citie of London . . . against Sixe great Galles of Tunes* [by Henry Roberts], illustrated on the title-page with a woodcut depicting the engagement. The only other copy recorded is that formerly in the Britwell Library.

(2.) *A True and Credible Report of a great and very dangerous fight at Sea between certaine Ships belonging to sundrye Merchants of England and five . . . Ships of warre of the King of Spaines . . . the 25. of May last past 1600.* This has on the first and last leaves a woodcut of an English warship in full sail (Plate XXVI*b*). The only other copy recorded is in the Bodleian Library.

(3.) *A True and perfect Relation of the Newes sent from Amsterdam, the 21. of February, 1603. Concerning the fight of five Dutche Shippes in the East Indies, against the Portugall Fleete.* The only other copy recorded is in the Bodleian Library.

At the same sale was acquired a fine copy of a pamphlet by Peregrine Bertie, Baron Willoughby de Eresby, printed in 1589, entitled: *A Short and True Discourse for satisfying all those who, not knowing the truth, speake indiscreetly of hir most excellent Maiestie, &c.* Of this only two other copies are known, one being in America.

39. A RARE SPANISH BOOK.

THE Department has also acquired a fine copy of an early Spanish book, the *Directorio de las horas canonicas*, printed in the Monastery of Montserrat and dated the last day of September 1500. The printer, whose name is not given, is Juan Luschner. This is one of the scarcest of the books printed at Montserrat during the fifteenth century. Dr. Haebler records seventeen such books in his *Bibliografía ibérica del siglo XV* (1903, 1917). All are in Latin except two, which are in Spanish. The *Directorio* is one of the Spanish books, and of this Dr. Haebler could not trace a copy. It is a small octavo, well printed in red and black and with ornamental woodcut capitals. The author's name is not given, but the work was written

by Garsias de Cisneros, Abbot of the Monastery and a cousin of the famous Cardinal Cisneros. The present edition of the Spanish text is the first edition of the work (Plate XXVII).

40. THE CRUCIFIXION ON A FRANKISH BUCKLE (DALTON GIFT).

TO mark their appreciation of Mr. O. M. Dalton's services to archaeology, a number of his colleagues and friends subscribed, on his retirement from the Museum last December, to make a presentation to the Trustees commemorating his Keepership of British and Medieval Antiquities. The fund sufficed to purchase a remarkable Merovingian belt-buckle which has met with Mr. Dalton's approval and has been accepted by the Trustees, who 'welcome this recogni-'tion of the eminent services rendered to the Museum by Mr. 'Dalton, and appreciate his self-abnegation in preferring an addition 'to the Museum rather than a personal gift to himself'. The buckle was found at Creil, Dépt. Oise, and is represented full-size on Plate XXVIII. The material is iron, and to the tongue-shaped portion is attached a bronze plate embossed with a crucifix; the three domed rivet-heads at the angles, like the boss at the root of the tongue, being usual on Frankish buckles of this period. The best répertoire of such antiquities is Barrière-Flavy's *Les Arts industriels des peuples barbares de la Gaule du V^me^ au VIII^me^ Siècle*; and in his thirty-three plates of buckles many examples may be seen not only of the Greek and Latin forms of the cross, but also the fish as a Christian symbol, the conversion of the Franks having taken place at the end of the fifth century. But this seems to be the only example with a crucifix, and as the date is probably between A. D. 650 and 700 it must be one of the earliest representations of the crucifixion. The Museum already has two earlier specimens, which have been described by Mr. Dalton: the ivory panel dating from the fifth century (*Cat. of Ivory Carvings*, No. 7, Pl. IV *b*, and *Cat. of Early Christian and Byzantine Antiquities*, No. 291), and the carnelian intaglio from Rumania (*Cat. of Engraved Gems of the Post-Classical Period*, No. 544, Pl. XVII, p. 74, where other early examples are cited). The addition of a nimbus to the crucified figure is noted on a gem

Suma desta obra

¶ A.vj.

En los.iij.psalmos q̃ a esta hora se dize
Dra { Enemigos.xp̃ianos.moros.ju
mos { dios.y infieles.
por { Pariẽtes
los { Bienfechores. ¶ A.ix.

En el hymno.y.iij.psalmos
Dra { Tẽtados.Aflictos.y Catiuos
mos { Que está en pecado mortal
por { Justos
los { Enfermos y q̃ estan en el arti-
culo dela muerte.

¶ A completas.

Dra { Las animas de purgatorio.
mos { El estado dela yglia vniuersal.
por { Nuestra congregacion

Fue impmido en Mõtẽrat.postrime-
ro de Setiẽbre año de Mil y q̃nẽtos.

BRITISH
18 JUL 28
MUSEUM

Directorio delas horas canonicas I

¶ Comença vn tractado directorio de-
las horas canonicas que enseña el mo
do que el Religioso ha de tener para
se aparejar al tiẽpo delos maytines.
en aq̃l quarto q̃ le es dado ante delas
vigilias. Y dela manera q̃ ha de tener
en la psalmodia: assi delos maytines
como de todo el dia: pa estar cõ atẽcion
y la mente occupada en dios: Y delo q̃
ha d̃ exercitar despues d̃ acabadas las
vigilias y las otras horas del dia: en a-
q̃l intualo q̃ esta de rodillas en el coro.

¶ Capitulo primero como no deue ser
el Religioso negligẽte mas muy solici
to en cũplir el officio diuino.

En el segundo libro del Para-
lipomenon en el segundo ca
pitulo se escriue. Fijos mios:

XXVIII. THE CRUCIFIXION ON
A FRANKISH BUCKLE

of the third century: it is prominent in the present example, and though previously used as a token of dignity, it hardly appears as a Christian emblem before the sixth century. The Creil buckle is somewhat exceptional in not having a cross within the circumference, as saints and certain other persons were distinguished by a simple halo. It will be observed that the hands and feet are covered by the rivet-domes in a manner that argues neglect or ignorance in the maker of the buckle, recalling the cruciform pendant in the Museum from Wilton, Norfolk, which frames a Byzantine coin with the cross inverted (*Anglo-Saxon Guide*, Pl. IV, No. 3, p. 61). The nude figure is unduly elongated, and of crude workmanship; but the loin-cloth can be discerned, and the head droops to one side as usual in these early examples. About the year 700 the crucifix definitely took its place in decoration and in pious instruction; and the eighth century saw a great increase in its use on religious monuments and ornaments of all kinds, which has been explained by the immigration of oriental monks, who had been driven westward by the Iconoclastic persecution. Though it is at present impossible to fix the date more precisely, enough has been said to show the connexion between this Frankish relic and the Early Christian collection with which for many years Mr. Dalton was specially concerned. R. A. S.

41. A GOLD ARMLET OF THE MIGRATION PERIOD.

A CURIOUS combination of styles is seen in this gold armlet (Plate XXVI*a*), recently found at Subotica (Szabadka) between the Theiss and Danube and about half-way between Buda-Pest and Belgrade, in what is now Jugoslav territory. It weighs 2 ounces troy and is 3 inches across. Two stout wires are twisted with a third which is composed of two finer strands twisted together, a common feature in the Viking period of Scandinavia (e.g. Rygh, *Norske Oldsager*, Nos. 713, 714). Like many silver bracelets of that period, this method was perhaps derived from eastern centres such as Tashkent and Samarkand; and South Russia, where Goths from the Baltic were located from the third century till their eviction by the Huns about A. D. 375, could easily import from this same region. The Gothic migration westward was mainly up the Danube valley; and

the terminals of the armlet certainly point to an early Teutonic origin, as they take the form of 'horses' heads', as seen on many brooches from southern Germany and described by Bernhard Salin in Chapter IV of his *Die altgermanische Thierornamentik.* Such terminals have been rarely found on brooches in England, and are easily distinguishable from the Scandinavian type which is common here in the sixth century. Apart from the terminals, the best parallel in the Museum is a gold armlet of wires twisted in the same manner, the tapering ends welded together: it formed part of the Douglas (Isle of Man) hoard, which contained coins dating from 925–75. The same technique in gold reached Gotland in the Baltic, there being two similar finger-rings from that island in the collection, as well as one from West Bergholt, Essex. All these may date from the Viking period, and would therefore be about three centuries later than the Subotica example, which must be dated by its terminals, and indicates the date and route of the introduction of this peculiar treatment of gold wire into Europe. R. A. S.

42. ENGLISH DRAWINGS AND ENGRAVINGS (WARREN GIFT).

MRS. WARREN has recently presented to the Museum a considerable number of drawings and engravings which were the property of her father, the artist H. C. Selous (1803–90). He is best known by his illustrations to the *Pilgrim's Progress.* Some of his own drawings, dating from 1830, form part of the gift, and show him to have been a landscape artist of considerable merit, skilled alike in the use of water-colour and pencil. A more important drawing is the fine example, here reproduced (Plate XXIX), of a finished water-colour by Richard Westall, R.A., of whom the Museum already possessed slight sketches and also elaborate water-colours of historical and theatrical subjects, somewhat pompous and pretentious, but nothing to show Westall to advantage as a painter of those rustic subjects which the engravers of his day frequently reproduced. The 'Young Woodcutter' ($17\frac{3}{8} \times 12\frac{3}{8}$ inches) cannot be traced in the list of Westall's exhibited works, and does not seem to have been engraved. It is a typical specimen

XXIX. 'THE YOUNG WOODCUTTER', BY WESTALL

XXX. AN OBSERVATORY CLOCK BY TOMPION

of his finished work, with face and hands stippled in the manner of a miniature.

Of the engravings given by Mrs. Warren, the most important by far is a touched engraver's proof of the beautiful mezzotint, 'Lady Louisa Manners', after Hoppner, engraved by Charles Turner. The only similar proof hitherto known, prior to the first published state, was in the H. P. Horne Collection, sold in 1926. That proof was described as 'cut close', whereas the present example has lost nothing except part of its blank lower margin. It has been marked with white in several places to indicate alterations which were afterwards carried out. Another scarce Charles Turner is 'The Turnpike Gate', an aquatint, after J. J. Chalon, printed in colours. A state of this engraving earlier than that described by Whitman was presented in 1917 by Lady Lucas, but this is earlier still, being before the artists' names. Unfortunately the margins have been much cut. The other engravings are chiefly topographical, but they also include one item of a very different kind, the unsigned parody of the Eglinton Tournament which is mentioned in Austin Dobson's Memoir (*D.N.B.*) as the first published work of Richard Doyle (1840). The statement, by the way, that it was done in his fifteenth year, i.e. before September 1839, is inexact, for several allusions to its completion and publication occur on the early pages (January 1840) of the youthful artist's illustrated journal in the Print Room. The elves that play round the frames of the designs anticipate the familiar title-page of *Punch*. The lithographed *Tournament, or the Age of Chivalry revived*, without letterpress, is not to be traced in the British Museum Catalogue, and is also wanting in the library of the Victoria and Albert Museum. C. D.

43. JAPANESE PAINTINGS AND PRINTS: RECENT ACCESSIONS.

WELL known as an amateur of Japanese art, especially lacquer, Mr. James Orange, who was long resident in the East, has bequeathed to the Museum his collection of works by Shibata Zeshin (1817–91) one of the outstanding artists of the later nineteenth century. Apart from the lacquer, separately noticed, the bequest

includes twenty paintings, some in kakemono form, others on flat mounts, and an album of sketches. The paintings are mostly in lacquer pigment, a technique of which Zeshin was particularly fond. Some of them are first-rate examples: a picture of 'The Sacred Bull at the Kamo Festival' may be specially mentioned. Zeshin was an admirable painter of still life. There are good examples of this *genre* among the paintings, and also among the twenty-nine colour-prints, of various dates, styles, and subjects, included in the bequest.

A six-fold screen-painting on a gold ground has been deposited on indefinite loan in the Oriental sub-department by the Hon. Mrs. Robert Wood. This fills a gap in the Museum collection of screens. The subject of the painting is a scene from a novel, possibly the *Isé Monogatari*. In the centre, men and women are preparing a meal in a room overlooking a garden. At each side are glimpses of other parts of the house, and of gentlemen and ladies within. Willows and flowering shrubs are in the garden; two children lean over a well, and others play. The design has the bold conventions and decorative colour, the summary vigour in drawing, of the earlier Tosa School, in the art of which there is always a sense of the drama latent in human relations. The screen bears an inscription attributing it to Tosa Mitsuaki, a fourteenth-century master. It is later, no doubt; perhaps sixteenth century: but it retains so much of the virile character of the school's great tradition—afterwards to lapse into frigidity and prettiness—that it makes a very valuable addition to the Museum series of Japanese paintings.

Among the 'Primitives' of the Japanese woodcut Okumura Masanobu is perhaps the finest artist, certainly the most varied and attractive. From the Straus-Negbaur Collection, sold at auction at Berlin in June, the Museum acquired an important print by Masanobu, one of the large prints of tall proportions which are among his choicest works. It is a form which he was the first to employ. Masanobu (1691–1768) began his career as a boy of thirteen, but his most splendid prints were produced in the years about 1740–50, when he was the undisputed leader of the whole school. This hand-coloured print of the actor Onoye Kikugorō as a vagrant dates

from about 1750. It is in the work of the Primitives, always rather neglected in England, that the Museum is weakest; this fine example of Masanobu is therefore a welcome accession. An excellent actor-print in two colours by another Primitive, a rare and hitherto unrepresented artist, Yamamoto Yoshinobu, has also been acquired: and among other purchases may be mentioned the rare but well-known book *Waka no Ura*, by Takagi Sadatake, from the Odin sale in Paris; the set of five illustrations to *Ehon Ginseki*, by Utamaro; and a kakemono of a Beauty, unsigned, but probably by Shunshō, formerly in the de Goncourt Collection. L. B.

44. A NORTH ITALIAN HERBAL OF THE FIFTEENTH CENTURY.

A MANUSCRIPT herbal, lately added to the rich collection of the kind already in the Museum, is of unusual interest both from the naturalistic treatment of the plants and from the fact that the place of origin can be identified with certainty. A note on a page containing a representation of a plant of the *Senecio* genus states that the chaplain of 'dominus Leopoldus' told the compiler that the herb was called 'herba vulnerum' in his country. Below this is written: 'Invenitur circha locum sancti Baldi', the habitat indicated being, no doubt, Monte Baldo, the mountain range between the Lago di Garda and the valley of the Adige, still famous for its rich flora. Leopold III, Duke of Austria, held Belluno and Feltre from 1376–86, and references to Belluno as the habitat of several plants shows that the herbal was compiled there. A later note referring to Belluno and Feltre as 'huius civitatis' confirms this. The script is of the early fifteenth century. Various plants are noted as growing at Treviso and Cividale, so that the book is an early contribution to the description of the flora of the Venetian province. To this interest in the local flora is no doubt due what is perhaps the earliest known representation of a plant which has been identified as edelweiss (*leontopodium Alpinum*, here called *philago .i. ancipatus maior*). The white blooms are well shown relieved against a red shield.

The Latin text, which is largely drawn from Dioscorides with additions from other compilations (Macer Floridus, Serapion,

Theodorus, &c.), is entirely subsidiary to the illustrations. These are on a large scale, a picture of one plant usually occupying the whole page, notes on the character, locality, and uses of the herb, with full lists of synonyms, being inserted in the blank spaces round it. The drawings are well designed and broadly and freely executed in water-colours. They have every appearance of being taken from the actual plants, and the book is thus an early forerunner of the modern science of botany. Two of them are reproduced on Plates XXXI and XXXII. R. F.

45. PERABO COLLECTION OF MUSICAL AUTOGRAPHS.

THE Department of Manuscripts has recently acquired the valuable and important collection of musical autographs made by the late Mr. Ernst Perabo, of Boston, U.S.A. (1845–1920), through the generosity of his former pupil and friend Mr. E. Perry Warren, to whom he presented them in 1904. The collector himself had previously in his lifetime (1902) presented to the Museum the MS. of Schubert's Sonata in G (*op.* 78), Additional MS. 36738, and it is fitting that in the year of the centenary of Schubert's death this recent gift should be particularly rich in autographs of that composer, viz. his Mass in B♭ (*op.* 141), 'Three Italian Songs' (*op.* 83), 'Wanderers Nachtlied' (*op.* 4, No. 3), 'Der Fischer' (*op.* 5, No. 3), and a fragment of 'Die Sehnsucht' (*op.* 39).

Of no less interest is a manuscript of selections from the church music of Johann Ernst Eberlin, Court-Organist to the Prince-Archbishop of Salzburg, and Johann Michael Haydn, in all seventy-nine leaves, in the hand of Mozart. It is probably this manuscript to which Mozart refers in a letter to his father dated 4 January 1783 (L. Schiedermair, *Die Briefe W. A. Mozarts*, ii, p. 208).

Beethoven is represented by the pianoforte part of his Grand Triple Concerto (*op.* 56), with autograph title 'Klavierstimme konzertante Konzert' and corrections in score by the composer; and also by a copy of the first edition of the Three Pianoforte Sonatas (E♭, F minor, and D), published by Bossler (Speier, 1783), with a scribbled note, probably by the composer, 'Noch vor diesem Werke

XXXI. A NORTH ITALIAN HERBAL

XXXII. A NORTH ITALIAN HERBAL

sind Variationen in C moll wie auch Lieder in einem Bosslerischen Jornal erschienen'—the latter reference being to the 'Schilderung eines Mädchens', in Bossler's 'Blumenlese für Liebhaber'.

Of the remaining musical autographs special mention must be made of the first oboe part of J. S. Bach's Cantata cxxx, 'Herr Gott, dich loben alle wir'; C. M. von Weber's 'Six variations for pianoforte on a theme from Vogler's Samori'; Johann Michael Haydn's Requiem Mass in B♭; T. Kirchner's 'Albumblätter' (*op.* 7, Nos. 1 and 2); and finally letters of Beethoven, Berlioz, Brahms, Czerny, Dussek, Niels W. Gade, Glinka, Heller, Liszt, Longfellow, J. R. Lowell, Mendelssohn-Bartholdy, Meyerbeer, Moscheles, Mozart, Raff, Reinecke, A. Rubinstein, Schiller, Clara and Robert Schumann, Weber, and many others. B. S.

46. MANUSCRIPTS FROM PETWORTH.

THE recent dispersal at auction of part of Lord Leconfield's library from Petworth House, Sussex, has brought a notable addition to the unparalleled array of chartularies in the Department of Manuscripts. The new-comer (Add. MS. 41612), a register of the Cathedral Priory of Ely, is written in a variety of hands ranging from about A. D. 1270 until the fifteenth century and is still preserved within its original binding of oak boards. Unlike the numerous chartularies both of the Priory and See of Ely already in the Department, this volume is not an entry-book of title-deeds to property, and may well have been intended as a formulary in which letters and instruments likely to be of future service were recorded. Its very miscellaneous contents have been elaborately calendared by the Historical Manuscripts Commission (*Sixth Report*, *Appendix*, pp. 289–300). They include copies of the ordinances drawn up in 1304 for the Chapter of Ely and of others (dated 1314) chiefly concerning the Convent, the various deeds employed in the course of the elections of John de Ketene and John de Hotham to the See in 1310 and 1316, the former being elected 'per uiam compromissi' (cf. Royal MS. 8 D. III, f. 76), a documented account of a visitation of the Diocese by Archiepiscopal Commissioners in 1315 which caused deep consternation, confirmations of grants to Cambridge

colleges, grants of corrodies describing the food and raiment to be enjoyed by the recipients, and bargains with medical practitioners to secure their attendance upon the community. Perhaps the most interesting document is a petition to the Crown, dated 1322, pleading for a respite of payments due to the Exchequer on account of the expenses entailed by the recent collapse of the bell-tower. To replace the fallen tower, Alan de Walsingham, Sacrist, later Prior of Ely, designed the lantern which is now one of the glories of the Cathedral.

The Petworth sale yielded five other manuscripts, the most valuable being a copy of William Cartwright's tragi-comedy 'The Royal Slave' which is of earlier date than the printed edition of 1639 (Add.MS.41616). Another play, Walter Montagu's 'The Shepherd's Paradise' (Add. MS. 41617), gives the cast when it was performed by Queen Henrietta Maria and her household. The remaining manuscripts contain tracts on trade, finance and military matters. The covers of three of the volumes bear impressions of the book-stamp of Henry Percy, ninth Earl of Northumberland (1564–1632), familiar from the reproduction in Mr. Cyril Davenport's *English Heraldic Book-Stamps*. 'The Wizard Earl' has not hitherto been recognized as a prominent book-collector, but the twenty books stamped with his arms in the Petworth sale seem to mark him out as the owner of a library of generous proportions. A. J. C.

47. OBSERVATORY CLOCK BY TOMPION.

PUBLISHED last December among recent acquisitions by American collectors (*Burlington Magazine*, vol. li, p. 309), the clock made by Thomas Tompion, 1676, to the order of Sir Jonas Moore (as inscribed on the dial) has passed into the possession of the Museum, having been generously surrendered to the vendor, Mr. Percy Webster, by Mr. Roland Taylor of Philadelphia. In 1675 John Flamsteed was appointed to Greenwich Observatory, then newly erected; and it was probably for his personal use that the clock was ordered by his friend Sir Jonas Moore and made by the leading craftsman of the time, who has been called the father of English watchmaking. It embodied all the latest improvements and was probably the first clock made to go for twelve months with a single

winding (MOTUS ANNUUS on the dial). The minute-hand takes two hours to go round the dial, and is concentric with the hour-hand. The seconds pendulum, and the anchor or recoil escapement are here seen to be earlier than the date given in the text-books, though William Clement applied Dr. Hooke's invention of the latter to clocks about the same time. This clock is furnished with the bolt-and-shutter maintaining power: in this device, as Britten explains, a shutter which obstructs the winding-hole has to be lifted before the key can be inserted, and this action causes a spring or a weighted lever to impel the wheels during the process of winding, when the driving weight is inoperative. The gilt corner ornaments were probably added at a later date and are out of proportion. To serve as a background to the hands the metal face was perhaps covered with some black material, but is now stripped; and the clock is exhibited in a new case, which, however, cannot be made tall enough for an annual winding. It was made to hang in the Octagon Room at Greenwich without a case, in a recess allowing for the fall of the weight and swing of the pendulum. It is illustrated on Plate XXX.

R. A. S.

48. NEW PRINT ROOM ACQUISITIONS.

AFTER the important additions made last year to the fine collection of Cranach's woodcuts in the Print Room, it is satisfactory to record still more accessions. Mr. Henry Van den Bergh has presented, through the National Art-Collections Fund, one of the very scarce woodcuts belonging to Cranach's earliest period, before he settled at Wittenberg and became painter to the Elector of Saxony. It has only been discovered in recent years that he worked for some time at Vienna. The Print Room has hitherto possessed no example of this early work in the original. The woodcut presented is the Crucifixion, on vellum, which belongs to the Passau Missal printed at Vienna by J. Winterburger in 1503. The copy of this Missal in the library contains the important woodcut of St. Stephen, dated 1502, but not the Cranach Crucifixion for which a different cut has been substituted in the Canon. Two larger woodcuts by Cranach belonging to the same group and a different Crucifixion were sold

at Leipzig last year for very high prices and went to New York and Vienna respectively: early Crucifixion woodcuts in general are now in great demand, and this must be regarded as a very fortunate acquisition for which another opportunity would not easily have occurred. Three portraits by Cranach have also been acquired: a very scarce 'John Frederick I' (B. 131) drawn on a large scale, and two different woodcuts representing his consort, Sibylla of Cleves. Another German royal portrait of the same period is the rare large woodcut of Ulrich, Duke of Würtemberg and Teck, ascribed to Brosamer. A large unsigned 'Regina Cœli' of the late sixteenth century is an interesting addition to the Italian woodcuts.

A rare little French book, the *θανατογραφία* or 'Mortis Descriptio' of François Quelain, printed at Paris about 1545 by Nicolas Le Riche at the sign of the two anchors, has been acquired by the Department on account of the great artistic excellence of the anonymous woodcut which appears on the verso of the title-page, representing Death aiming an arrow, but restrained by the hand of God. It is beautifully cut, but a suggestion which has been made that the design may be by Holbein is inadmissible.

Another French work of art, of a different period, dealing with the *macabre*, was acquired at the same time. This is the 'Nouveau Recueil d'Ostéologie et de Myologie', by Jacques Gamelin of Carcassonne, a folio volume printed at Toulouse in 1779. Gamelin (1738–1803) was a native of Carcassonne, who after passing some years at Rome as chief painter to Clement XIV, settled at Toulouse (for a time also at Montpellier), and spent the fortune inherited from his father on the production of this lavishly illustrated 'Recueil'. Primarily a scientific work, it is enriched by vignettes etched by Gamelin himself with remarkable vigour, some of which are battle scenes not directly connected with the book; but the actual illustrations of skeletons, in many attitudes, are inspired by a fertile imagination and engraved with high technical perfection. The plates throughout the book are partly Gamelin's own work and partly engraved by Lavalée from his designs. The whole volume is very interesting as a product of the south of France. Gamelin seems never to have visited Paris except for a short time as a young student. His

etchings, according to Baudicour (1859), are so rare that none were at that time in the Bibliothèque Impériale; thirty-three are enumerated apart from the 'Recueil'.

The Museum has recently acquired, for the first time, some etchings by another of the little-known eighteenth-century etchers of France, Gabriel de St. Aubin, whose work is very scarce and highly valued by French collectors. A fortunate discovery in an album of miscellaneous prints of small importance has put the Museum in possession of a complete set of St. Aubin's six etchings illustrating the fire which destroyed the Foire St. Germain in 1762 (Nos. 28–33 in Dacier's catalogue). They are true painter's etchings, utterly unprofessional and personal in treatment. The Bibliothèque Nationale possesses an undivided set of the six subjects, which were etched on one plate, but in other collections only two or three at the most are recorded, and single specimens have been sold for high prices.

By the English seventeenth-century etcher, Richard Gaywood, a pupil of Hollar, a charming little drawing has recently been bought. It is the original study for the etching of a young man playing the lute, with the outlines indented for transfer to the plate, on which the original composition was considerably enriched by new accessories.

C. D.

49. OTHER GIFTS.

THE following donations, among others, have been received during the three months (May to July) to which this number relates:

A Linguaphone record of the voice of Mr. G. Bernard Shaw, presented by the Company; and a Movietone record presented by Mr. Bernard Shaw.

Water-colour portrait of the late Sir Claude Phillips, by Percy Anderson (1916), bequeathed by Mr. Leo Frank Schuster.

Bronze counter-plate of Roman buckle, with medallions and niello inlay, from Snodland, Kent, presented by the Directors of the Mid-Kent Gas Light and Coke Company.

Ornate hand-axe of white flint, found by the donor on the surface of a field two miles north of Cranbourne, Dorset; presented by C. Sutton, Esq.

Tumbler of Bohemian glass imitating Kunckel red glass, presented by W. W. Winkworth, Esq., M.C.

Wooden *mate* with silver *bombilla*, from Latin America, presented by Col. F. H. Ward.

Ceremonial adze, with lacquer decoration, from Japan, presented by H. G. Beasley, Esq.

Two ceremonial stone implements of unusual type from the Lesser Antilles, presented by Sir Robert S. Johnstone.

Roman amphora from the Rio Tinto mines, plain but quite perfect, presented by Miss H. Torrens.

Large urn of painted pottery, with other remains of the 'Black-earth' culture, from Koszyłowce, Galicia, presented by D. A. J. Buxton, Esq.

Two bronze-gilt birds with silver plating from a Saxon grave at Shelford Farm near Canterbury, presented by Dr. Ince.

Electrotype reproduction of the Mycenaean gold cup recently found at Midea in Argolis, presented by Miss C. A. Hutton.

Book of Orders from the Quartermaster-General's office for the disposition of troops, &c., on the occasion of the Corn-Law disturbances in London in March, 1815, presented by the Right Hon. J. Ramsay Macdonald, M.P.

Original letters of Col. W. Fullarton and others relating to the war against Tipu, 1782–86, presented by Lady Horner.

Ethnographical series from the Upper Amazon, presented by Miss E. G. Merston.

Two gold spoons of the Inca period from Peru, and two cast figures of miners in silver, presented through the National Art-Collections Fund by H. Van den Bergh, Esq.

Four coloured facsimile drawings by Mrs. de Garis Davies of frescoes in the tomb of Qenamon at Thebes, presented by Dr. Alan Gardiner.

Life-size seated figure of a Buddhist divinity in Chinese pottery with coloured glazes, of the Ming period (sixteenth century): deposited on indefinite loan by Harvey Hadden, Esq.

Phototype facsimile of the Codex Argenteus Upsaliensis, the famous manuscript of the Gothic Gospels of Ulfilas, presented by the University Library, Upsala.

A large number of remains of Roman pottery, bronze objects, &c., and a fourteenth-century pottery jug from the site of the Bank of England, presented by the Governor and Company of the Bank of England.

Silver signet-ring of the fourth century and a bone pin with a gold head from a Roman villa near Norwich, presented by H. R. Hodgkinson, Esq.

Pair of Chinese bronze temple lions from Lhasa, presented by B. Howard Cunnington, Esq.

Bristol glass witch ball, of exceptional size, and a porcelain whistling bird, presented by Viscountess Cave.

Ethnographical series from Southern Nigeria, and stone implements from Grenada and St. Vincent, presented by Sir Robert S. Johnstone.

Typescript copy of a biography of Joseph Strutt by Miller Christy, presented by Lord Rayleigh, who received it after the author's death from his brother, Mr. Gerald Christy.

Drawing by the Spanish artist, Francisco Pacheco (1564–1654), presented through the National Art-Collections Fund by Capt. S. R. Hibbard, in memory of his mother.

An anonymous water-colour drawing of Montague House (the original home of the British Museum), presented through the National Art-Collections Fund by P. A. S. Phillips, Esq.

Twenty-two pieces of early Persian pottery, with a case to contain them, presented through the National Art-Collections Fund by H. Van den Bergh, Esq.

NOTES

THE description of Plate V in the first number of the present volume requires correction. The plate is not confined to alabaster vases of the XIIth Dynasty, but comprises a miscellaneous collection of vases, in diorite and steatite as well as alabaster, ranging from the prehistoric period to (in one instance) the XVIIIth Dynasty. The title should therefore run 'Stone Vases from Egypt, of various Dates'. They are described in article 6.

IN the notice of the *Catalogue of Silver Plate, Franks Bequest*, which appeared in the same number, it was stated that the work was confined to bowls and drinking-cups in wood or metal, or in which wood or metal formed the principal feature. There are, however, other materials represented, such as pottery, porcelain, glass, coco-nut, various shells, and others, all with mounts of silver or other metals. In the same paragraph for ' Goodriche ' should be read ' Goodricke ', and for ' Astor ' ' Aston '.

a

c

b

d

XXXIII. INLAY 'STANDARD' FROM UR

50. THE EXCAVATIONS AT UR.

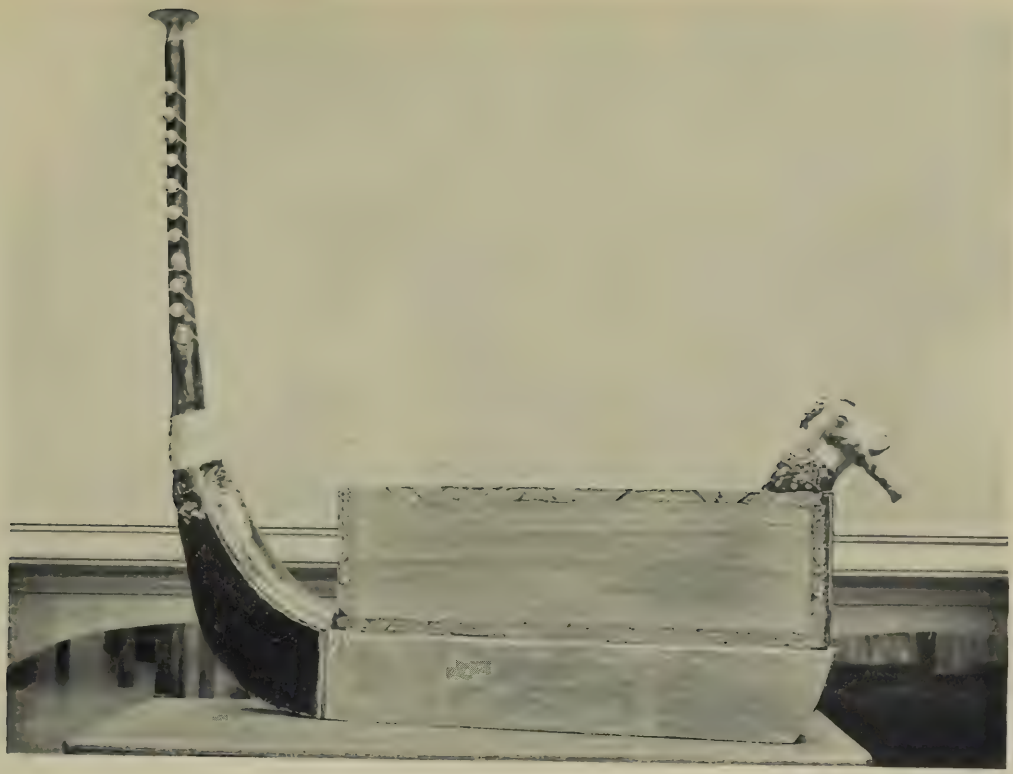
THE exhibition of antiquities excavated at Ur during the season 1927–8 by the Joint Expedition of the British Museum and the University of Pennsylvania Museum was opened in June and continued open till the end of October, in the Assyrian Basement. This was by far the finest exhibition from the remarkably successful excavations at Ur that has hitherto been shown. Mr. Woolley's discoveries during the past season have been even more sensational than those of 1926–7, and the comparison made last year with the finds in the Tutankhamen tomb and the shaft-graves at Mycenae is even more apposite this year. In 1926–7 Mr. Woolley found the outskirts or first traces of the 'royal' tombs, which he has completely excavated this year, with astonishing results. By favour of the 'Iraq Government, several of the objects assigned to Baghdad at the division at Ur were allowed to come to this country for exhibition and where possible reproduction. So that the gold head-dress or wig-helm of the king, illustrated in Vol. II, Plate LXV, the inscribed gold bowls of which an example was illustrated on Plate LXVI *a*, and the daggers of gold and copper on Plate LXVII, have been on show in the Museum, together with the wonderful little gold monkey on a copper pin, less than an inch high, which is illustrated here (Plate XXXV *a*). These, and some other objects, must go back to Baghdad, but the rest of the finds are divided between London and Philadelphia, as are those of 1926–7, of which the splendid gold dagger found last year and the *étui* or 'vanity-case' (Vol. II, Plates XIX, XX *a*) have already returned to Baghdad, to which the shell plaques (Plate XXI *a*) also belong.

Several of the objects now assigned to London and Philadelphia have already been illustrated in the *Quarterly*. Thus the gold adze-axe and the stela showing a chariot (Vol. II, Plates XIX, XXI *b*) are both assigned to Philadelphia, while the inlaid gaming-board (Plate XX *b*) comes to the British Museum, with the shell plaque of a priest pouring out a libation, 3 in. (7·7 cm. high), electrum spear-head and the axe with haft bound with gold, 16 in. (40·5 cm.) long illustrated here (Plate XXXVIII *a*, *b*). Of the objects from this year's work illustrated in the *Quarterly*, 1928, Plate LXVI, the electrum

donkey-reinring (*d*), the gold cup or (more probably) lamp of elliptical form (*e*), and the gold lion's head from the chariot (*c*) go with the chariot itself to the British Museum, while the other two objects there shown, the gold bowl with the name of Meskalamdug (*a*) and the silver *bellam* with rowers (*b*, not exhibited in London), belong to Baghdad with the silver bull-reinring and the daggers, &c., already mentioned.

Besides the objects above stated, the complete harp with its gold and lapis heifer-head and its mythological shell inlays (Plate XXXIV *a*) has been assigned to London, while the gold and lapis bull's head with shell inlays of animals performing human functions (belonging to a larger harp) goes to America (XXXIV *b*, *c*), as do also the two separate silver animals' heads of a bull (XXXIV *d*) and a lion and the elaborate gold head-dress, gold and bead *bandeaux* (XXXV *d*), and bead-cloak of Shubad. London receives what from all considerations except that of mere intrinsic value is by far the most important object discovered, the lapis and shell inlaid 'standard' with its scenes of the court of the king or chief with his retainers in peace and war, the 'Bayeux Tapestry' of Sumer, as it has been called.

This remarkable trophy of excavation is illustrated on Plate XXXIII. On one side (*a*) in peace we see the chief, denoted by his greater size, dining in the company of his courtiers, while a musician plays the harp and a woman singer or dancer stands by. Below we see the bringing of oxen, sheep, and asses to the court, with men carrying sacks or with heavy loads on their backs: the last are very medieval in appearance and might have come out of the Luttrell Psalter. On the other side (*b*) in war we see the king or chief, again taller than the rest (a convention abandoned in later Mesopotamian art), inspecting prisoners who are brought before him. Behind is his own special four-wheeled chariot, drawn by asses, with the charioteer holding the reins. Below are a squad of soldiers, each wearing a metal helmet, with a long cloak fastened by a morse over the dagged kilt or *kaunakes*, and carrying an axe or broad-bladed spear. Prisoners are led forward, and below are four four-wheeled chariots, drawn by asses (the horse was as yet unknown, not having been introduced from the Central Asian steppes). Each chariot has besides



a. HARP (RESTORED)

b. BULL'S HEAD FROM FRONT OF HARP

c. INLAY FROM FRONT OF HARP

d. SILVER BULL'S HEAD

XXXIV. OBJECTS FROM UR

a. GOLD MONKEY

b. SHELL PLAQUE

c. FLUTED GOLD CUP

d. BEAD BANDEAU FROM QUEEN'S TOMB

XXXV. OBJECTS FROM UR

its charioteer a spearman standing on the fly-board behind. At the side of each is a quiver full of arrows or throw-javelins we do not see any bow). Reinrings are shown of precisely the type known in actuality from the donkey and bull reinrings shown. The first chariot to the left advances at a walk, the second quickens up and has overthrown an enemy, while the spearman brings his weapon into play. The third and fourth are galloping over the dead, and both charioteer and spearman are shown in lively action. On the ends are fragmentary scenes of the chase amid rocks and trees. The object measures 1 ft. 8 in. (50.6 cm.) by 8½ in. (21.7 cm.). It is called a 'standard' because apparently something of the kind was mounted on a staff and borne before great personages. Plainly it is an outstanding object of Sumerian art, and from the culture-historical point of view one of inestimable value.

Of almost equal value from another aspect are the wonderful inlays on the front of the great harp, of which only these and the bull's head on the front of the sounding-board remain (Plate XXXIV *b*, *c*). They are described as caricature-inlays because the first comparison called to mind by them is with the well-known caricature papyrus No. 10016 of the British Museum, in which animals are shown performing human functions. In the case of the Egyptian analogy there is no doubt that mere facetiousness is intended, but this is not so certain in the Sumerian case. A man (Gishdubar) is shown struggling above with two bulls: that is a semi-religious scene, in the first place. Then below we see a dog or wolf wearing a girdle in which is stuck a dagger, bearing a stand on which are the heads and limbs of animals for food, while a lion attends him with jug and bowl for drink. Below them is a deer (?) playing a great harp with bull-head at the end of the sounding-board, while a bear dances by with a pole, and a small animal of the coney kind strums on a horizontal instrument like a zither. Below, again, is a scorpion-man (semi-religious) with an antelope holding two cups of the type shown in Plate XXXV *c*; behind it is a tall vase out of the mouth of which projects a syphon (?). It has been supposed that these are all apotropaic representations: the actual performers of these acts being dressed as animals for superstitious reasons, as Assyrian priests were later. The

lion certainly looks like a man in a lion's skin: his human hand can be seen, perhaps, beneath his lion's fell. But the possibility that the whole thing is a joke should not be left out of account: such hilarious representations would at any rate be appropriate to a great harp, used, as we see from the scene on the 'standard', as much at royal feasts as at religious ceremonies. And Gishdubar would simply typify force and energy, in this galley.

This fine and most interesting though fragmentary object is assigned, as has been seen, to Philadelphia; the smaller harp, already mentioned, which is more complete, and goes to the British Museum, has inlay representations, purely semi-religious in nature, of a more ordinary and known kind, such as the winged lion-headed eagle, Im-dugud, seizing two deer, &c. It is of course largely restored, with the help of the representations of harps already mentioned. So is the sledge-chariot.

A very important and interesting relic assigned to Philadelphia is the fragment of copper (?) armour (?) (Plate XXXVIII *c*) with two figures of lions pacing antithetically to left and right over the bodies of slain men; below in the middle is a great rosette boss. The figures of the men are more or less of Sumerian type, though not normally so; but those of the lions are most astonishing, since they have all the solemn dignity and poise of the later Assyrian or Persian style. That this object should date so early as before 3000 B.C. is indeed remarkable. It is perhaps part of a shield with boss.

Each museum has an example of the gruesome remains of the soldiers who were slain in the dromos of Shubad's tomb with the rest of her retainers; their skulls with their crushed copper helmets above them. Evidently they wore the same uniform as that shown on the 'standard' (Plate XXXIII *b*). The remains of the animals that drew the sledge-chariot, with their yoke, are assigned with it to London.

Besides the royal daggers, spears with gold and silver blades were found, and interesting javelins, with copper fishtails at the butt end for discharge from a throwing-instrument or bow. These have been divided equally between the two museums.

The appurtenances of Shubad's ladies-in-waiting are also divided between the two museums equally. They contain their personal

a. FLUTED BOWLS

b. COCKLE-SHELL, VASE, AND LAMP

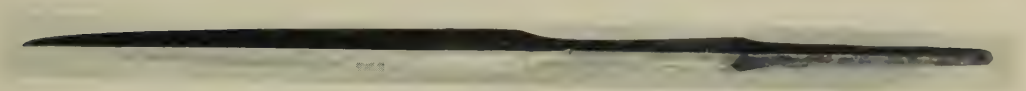
XXXVI. GOLD OBJECTS FROM UR

a

b

XXXVII. QUEEN SHUBAD'S HEAD-DRESS AND COMB

a. AXE WITH HAFT BOUND WITH GOLD AND SILVER

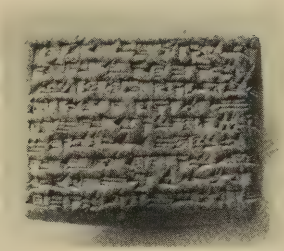


b. SPEAR WITH ELECTRUM HEAD

c. COPPER ARMOUR

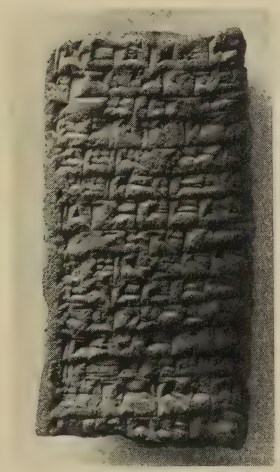
XXXVIII. OBJECTS FROM UR

a

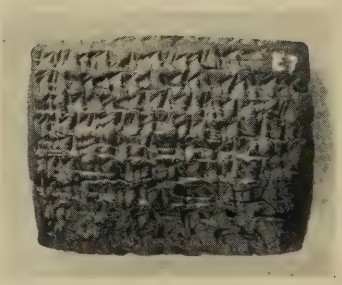


c

b



d



e

XXXIX. *a*. PERSIAN POTTERY
b. ELAMITE SEAL
c, *d*, *e*. CUNEIFORM TABLETS

jewellery, gold head-dresses, gold chains with great beads of gold and lapis, smaller bead necklaces, gold pins with big lapis ball-heads, lapis cylinder-seals of the first style, gold cockle-shells (Plate XXXVI *b*) as well as real ones, to hold face-paint, and so forth. The style of the head-dresses is the same as that of Shubad herself, with a mass of gold flowers, leaves, rings, and ribbands, crowned with a peculiar top-heavy ornament of flowers stuck into the back hair by means of a spike: the device of the comb, which keeps in position, had evidently not occurred. Plate XXXVII *a* shows the royal head-dress as found, Plate XXXVII *b* the spike 'comb'. Great demilunar 'earrings' of gold were hung from the hair above the ears, apparently. There is no example yet of a mirror.

An important later antiquity that has been assigned to the British Museum is a Phoenician inscription on an ivory box-lid (1926–7). Philadelphia, on the other hand, obtains a unique seal of 'Indus' or Indo-Sumerian type, of the kind found at Harappa, but with a cuneiform inscription. The Phoenician inscription (published by the Rev. E. Burrows in the *Journal of the Royal Asiatic Society*, 1927, pl. viii, p. 791 ff.) is a dedication of the box by Amat-Ba'al, daughter of Pat-Esi (Petisis), to 'Ashtarot. It dates from the eighth or seventh century B.C., and is an important example of an earlier Phoenico-Aramaic inscription. It was inscribed in Phoenicia, as the eclectic use of the Egyptian name Petisis ('He whom Isis gives') shows.

H. R. H.

51. EARLY PERSIAN ANTIQUITIES.

SOME interesting examples of early Persian pottery from Nihavand have been acquired, including one vase $6\frac{4}{5}$ in. (16 cm.) high, that clearly shows the influence of metal technique in the survival of nails on the neck (Plate XXXIX *a*, 3). Another is spouted; another in the form of a pendant bull's head (*a*, 5) $2\frac{3}{4}$ in. (7 cm.) high. A jug of different type, 7 in. (16·5 cm.) high, from Northern Persia, of a grey finely levigated ware, and made on the wheel, but clearly belonging to the Early Bronze Age (Plate XXXIX *a*, 1), is of the same style as a set of pots and bowls (one a handled jug much resembling this) that were found in 1901 near Tihrān and are now in the Museum. The ware much resembles the Minyan of early Greece, but is darker and

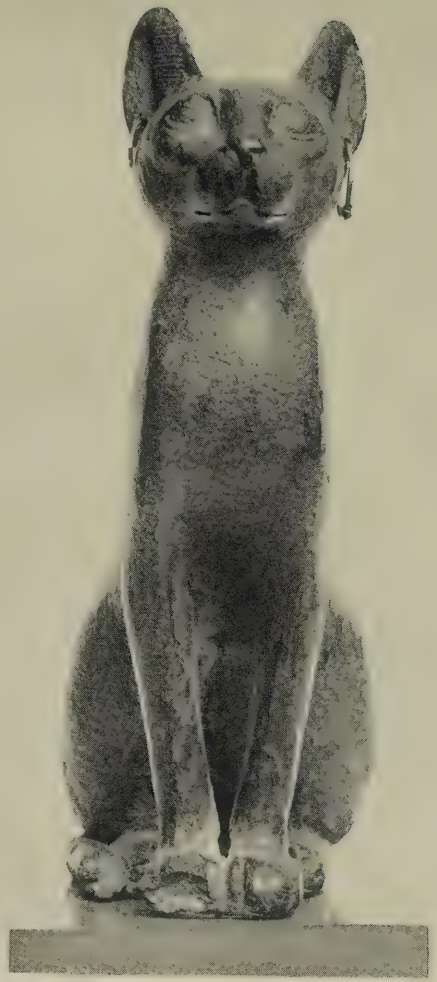
less soapy in feel. Another early Persian object is a clay tablet (Plate XXXIX *b*) with the impress of an early Elamite seal showing a proto-Elamite inscription and fantastic ibex-headed men. The resemblance to the figures on the Minoan sealings found at Zakro in Crete by Hogarth is remarkable; but this is over a thousand years older than they. It came from Susa, and measures 2¼ in. (5·7 cm.) long. H. R. H.

52. EGYPTIAN AND BABYLONIAN ACQUISITIONS.

AN interesting object has been presented in what is apparently the base of a funerary cone stamped with the names of King Rameses III (B.C. 1204–1172). This, the only cone with a royal name known (Plate XL), is 3⅝ in. (9·4 cm.) in diameter. A bronze cat, 6½ in. (16·4 cm.) high, with original gold earrings and a filigree gold earring 15/16 in. (3·3 cm.) across, of Ptolemaic date in the shape of the head of the Apis or Mnevis bull, with solar disk, have been acquired (Plate XL). Three cuneiform tablets have been given, that are of some interest (Plate XXXIX *c-e*): (1) an old Babylonian deed of sale of a house belonging to a certain Nur-Shamash, dated, before witnesses, in the reign of Zabium, King of Babylon, about B.C. 2050; (2) Record of the loan of 2 minas 3½ shekels of silver from the treasury of the god Shamash to two contractors who had bound themselves to make and furnish bricks for the king's public works, dated in the sixteenth year of Nabonidus, B.C. 540; (3) Contract for the sale of the right to one day's office as a priest at the evening service before the sun-god in Sippar, and the perquisites appertaining to the office. Dated at Sippar, in the second year of Darius, King of Persia and Babylon, B.C. 500. H. R. H.
C. J. G.

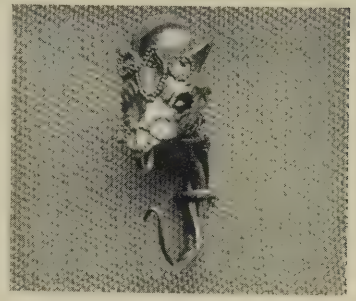
53. A ROMAN SARCOPHAGUS.

THE Department of Greek and Roman Antiquities has recently acquired a marble sarcophagus of the third century after Christ, with a representation of Cupids racing in chariots in the Circus (Plate XLI). Nothing is known of its previous history, but it has apparently been used at one time as a tank in a garden, and a hole for a plug has been bored in the centre of its base. The sarcophagus, which measures 4 ft. 8 in. by 18 in. by 12 in., is sculptured on three



a. BRONZE CAT

b. FUNERARY CONE OF RAMESES III



c. PTOLEMAIC GOLD EARRING

XL. EGYPTIAN ACCESSIONS

XLI. ROMAN SARCOPHAGUS, THIRD CENT.

sides, but in the middle of the front a large piece has been broken away, so that the central part of the design is now lost. Four Cupids are represented, each driving a chariot with a pair of horses, and in the background is seen the *spina* or central barrier of the Circus, on which stand four structures with pilasters, two supporting rows of eggs, the third a dolphin, while the fourth has a plain pediment. The eggs and dolphins, which were first set up by M. Agrippa in the reign of Augustus, served in some way to mark the progress of the race. The driver of the foremost chariot forges ahead, but the second has been checked in its career, and the horses lie prone on the ground. The chariot itself is wanting, but, as we may gather from other more complete representations, has been tilted up in the air. The other two Cupids pursue their career, apparently regardless of the accident, to which the front one seems to be calling their attention. The whole design is executed with considerable spirit, and in a style above the level of most works of the period, which is probably towards the end of the third century after Christ. At either end of the sarcophagus is a galloping horse. Similar representations of chariot-races in the Circus are not uncommon; the Museum possesses one of inferior style from the Townley Collection (No. 2318), and there are three in the Museo Pio-Clementino of the Vatican closely resembling the present example. H. B. W.

54. A NEWLY ACQUIRED ARABIC MANUSCRIPT.

THE figure of 'Avicenna'—Ibn Sīnā, to give him his correct name—is one that dominates the realms of Muslim philosophy and science, and formerly wielded no slight power in Europe likewise. Born near Bokhara in A.D. 980, he died in 1037, after a life of rare fullness: in medicine, natural sciences, and philosophy he had won unsurpassed and perhaps unequalled mastery, as a statesman he had played a considerable part in the contemporary history of Persia, and as a voluptuary he had drained the cup of life to the dregs.

One of his most important works is the *Kitāb al-Ishārāt wa 'l-Tanbīhāt*, an exposition of the principles of logic, which soon became a standard text-book in the universities and other seats of higher studies. Upon this was written a commentary, *Ḥall Mushkilāt il-*

Ishārāt, by another illustrious scholar, likewise of Persian origin, Naṣīr ul-Dīn Muḥammad ibn Muḥammad al-Ṭūsī, whose life extended from A. D. 1210 to 1273, and who, like Ibn Sīnā, was eminent for the width of his philosophic and scientific studies. A singularly fine and interesting manuscript of this commentary has been recently acquired by the Trustees of the British Museum. It was copied in 1270, during the lifetime of its author, and collated with a copy which had been read over to him. The folios are 10 inches in height and 7 inches in width, with 21 lines to the page, and the writing is a remarkably clear and beautiful *naskhī*. The title-page is adorned with finely executed designs in gold and colours, and the initial *Bismillāh* with which the text begins on the next page, written in a Persian variety of angular Kufic script, bears coloured decorations of a somewhat unusual kind. The severity of the contents of the manuscript is relieved by its appendix, for at the end of the book is added the graceful allegorical romance of Salāmān and Absāl, which was originally translated from the Greek by Ḥunain ibn Isḥāḳ, and has been introduced to English readers by Falconer's and Fitz-Gerald's versions of Jāmī's Persian adaptation. L. D. B.

55. A RAKKA VASE.

THE Museum is indebted to the National Art-Collections Fund for the fine specimen of Rakka pottery illustrated on Plate XLII.

Rakka on the Euphrates about 100 miles east of Aleppo is a city built near the ruins of the ancient Nicephorium. Fortified by the Caliph Mansur in 772 and at one time a residence of the famous Caliph Harûn er Rashîd, it was of much importance in early Mohammedan times, but like so many flourishing cities of Persia and Mesopotamia it was laid waste by the Mongols in the thirteenth century. The extensive ruins at Rakka are honeycombed with diggings made by the present inhabitants, who have collected quantities of potsherds and other relics of the past for sale to the dealers in Aleppo. Unfortunately these excavations have been utterly haphazard and have had no archaeological value; and when Drs. Sarre and Herzfeld (1907–8) proposed to make systematic excavations local opposition prevented them. They did, however, examine the

XLII. VASE FROM RAKKA

XLIII. BÖTTGER WARE TEAPOT

sites and not only found a considerable amount of pottery fragments but reported the presence of kiln remains showing that the pottery was of local make. Among those fragments was a piece of a vase[1] of the same type as our new acquisition, which leaves no doubt that the latter is of Rakka make. The body of our vase is a buff white pottery of loose sandy texture. Its main ornament consists of formal Naskhi characters modelled in strong relief, and its surface is covered with a transparent silicious glaze of slightly greenish tone which ends short of the base in a ragged line of drops. Over this have been painted, in the brownish lustre which is characteristic of Rakka, broad washes on the reliefs and a *semée* of dots in the spaces. A cable band on the neck is reserved in the same lustre. Height 13·5 in.

R. L. H.

56. AN ENAMELLED BÖTTGER WARE TEAPOT.

THE Museum Collection contains numerous specimens of the fine red stoneware made at Dresden and Meissen between the years 1707 and 1719 by J. F. Böttger, the inventor of the famous Meissen porcelain; but Plate XLIII represents the first specimen acquired of Böttger ware with enamelled decoration. It is an octagonal teapot of hard, close-grained, red stoneware with ornament moulded in low relief. There is no doubt whence Böttger's inspiration came in this case. When the Chinese first sent over tea to Europe in the middle of the seventeenth century, they sent with it teapots made of the red stoneware of Ihing, by the Great Lake, in Kiangsu. The central panels of this pot are taken direct from the side of an Ihing teapot, ornamented with the well-known design of boys among flowering peonies. The West asserts itself on the side panels in European classical figures and anthemion borders. Again the handle is a Chinese fish dragon, while the spout is moulded with vine leaves. But the most interesting feature of the piece is its decoration in enamels—opaque greyish white, blue, and pale green. The enamelling is mainly in jewel-like dots, but there are painted leaves on the ends beside the spout and handle.

Length (with handle and spout) 5·95 in. R. L. H.

[1] F. Sarre, *Die Keramik im Euphrat- und Tigris-Gebiet*, Plate XII, fig. 5.

57. OTHER ACQUISITIONS IN THE DEPARTMENT OF CERAMICS AND ETHNOGRAPHY.

THE important collections made by Sir Aurel Stein on his third Central Asian Expedition (1913–15) will be published in detail in his forthcoming work *Innermost Asia*. The principal collections have been sent to Delhi, but the Government of India has presented a small but useful series to the British Museum. It comprises a few fragments of pottery from the prehistoric sites examined in Seistan, of Chinese pottery ranging from the Han to the Ming dynasty from Chinese Turkestan and its borders, and some shreds of painted Han lacquer. The most interesting group of objects comes from an early seventh-century cemetery at Astana. This includes painted wooden and clay images which are related to the pottery figures found in Chinese tombs, a painted wooden box, a comb, spectacles, and food in the form of fancifully shaped pastries. A large painted clay figure of a horse from this site is of outstanding interest.

Among the other additions by gift to the Chinese Collections may be noticed a lacquered papier-mâché Buddhist figure, probably of fifteenth-century date, the gift of Mr. John Sparks: a set of thirty-two pieces for the game of *gô* or checkers, the gift of Mr. J. H. Jones: and two exquisite 'egg-shell' porcelain wine cups, the gift of Mr. H. J. Oppenheim.

The *gô* pieces are squat, barrel-shaped objects made of porcelain with incised titles on top and bottom and floral decoration on the sides, painted in enamels and a little under-glaze blue. The style of decoration suggests the end of the Ming period, the early part of the seventeenth century. The wine cups are small, dainty objects with dragon designs on the sides traced in white slip under the glaze, and the mark of the Yung Lo period (1403–24) in blue on the base.

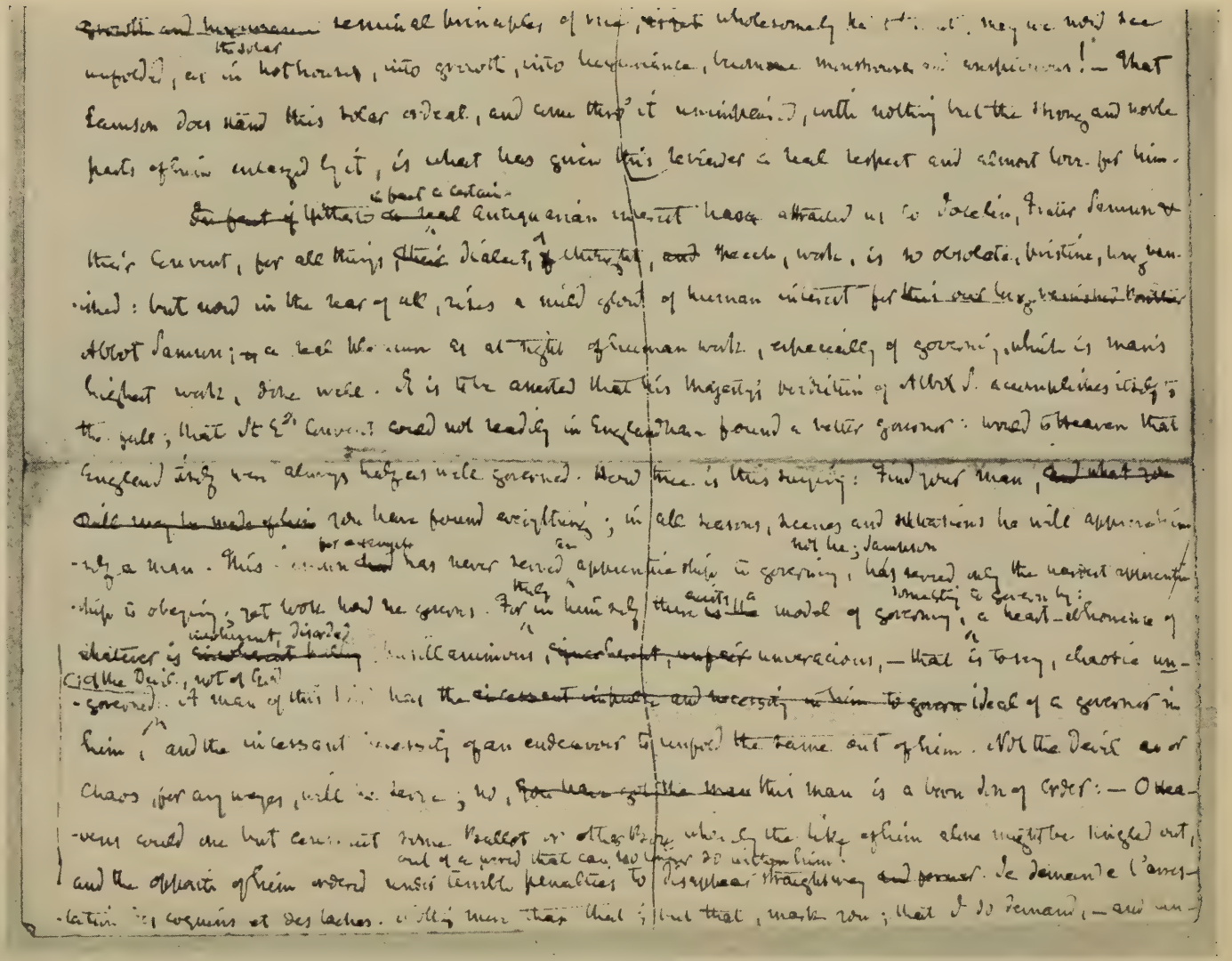
Among the purchases are a curious flat plaster figure of a woman with red and white pigmentation on the robes, excavated in a tomb of uncertain date at Bahrain but believed to be of the Sassanian period; and a small series of Chinese cricket cages. These latter are made of small gourds fitted with openwork tops artistically carved in ivory or jade; the sides of the gourds are in some cases decorated

ſyrupo de ſticados fiāt pilſe dent ī in troitu lcī. Ad idē ſub forma decocti ōis liq de ℞ flox ſticados arabici flox boraginis bugloſſe añ.℥.ʒ.uuarū paſ ſarū mundatax ab arilſ.℥. i.zinzibe. al.ſeminis baſaliconis.añ.ʒ.i.turbith mūdi bñ gūmoſi iterius agarici añ.ʒ. .ʒ.corticū mirabolāox kebulox īfuſo rū p noctē ī decoctione predictorum .℥.i.ʒ.fricent d mane fortiter & colē tur & dulcorent cum.℥.i.ʒ.zucari ad miniſtretur colatura in aurora. Ad idem ī forma cōfectiōis ℞ zinzib.ʒ. .i.ʒ.pipis lōgi galāge añ.ʒ.ʒ.croci ma ciſ añ.ℊ.vii.turbith.ℊ.vi.diagridii.ℊ. .ii. polipodii.ʒ.i.cubebax peonie nu ciſmuſcate añ.ʒ.ʒ.ſticados .ʒ.i.cū.℥. vi.zucari fiat cōfectio cum uino citoniox & dob eſt.ʒ.i.uſ.ʒ.ii. Sed ī mā flatica reūtica digtm debet eſſe tale ℞ ſaluie foliox cypreſſi añ.M.iii.ma ſticis olibani añ.℥.ʒ.ligni aloes .ʒ.ii. mellis zucari albi añ.ℏb.ʒ. fiat ſyrupus clarificatus uſq ad ptes.v.quia in materia reūtica frigida flatica cōpe tunt calida ſtiptica q̄lia ſunt predicta & pro iſta inuenta eſt dyaolibanuʒ.

Quarto notādū q Raſ nō pōit cura dolox capitis a mā mlica:qa dige ſtiuum debet eſſe tale ℞ boragīs bugloſſe radicū accori radicū cypi corticu feniculi petroſilini añ.ʒ.i.īteriorū ſquille q̄rt.ʒ.utriuſq ſaluie maiorane foliox lauri bethonice melliſſe fumi terre añ.M.i.utriuſq ſticados floruʒ anthos añ.℥.ʒ.flox boraginis bugloſſe añ.℥.i.aceti al.℥.i.mellis elecī zucari albi añ.ℏb.ʒ.fiat ſyrupus uſq ad .v. Ad idē ℞ pilſax de lapide lazuli uel de lapide armēo uel pilſax indarū.ʒ.i.peonie.ʒ.ʒ.cōficiant cuʒ ſyrupo de ſticados. Ad idē aliud in forma cōfectōis ℞ yera ruſſim uel yera logodyon lapidis lazuli abluti añ.ʒ. .ii.ſeīs baſalicōis.ʒ.ʒ.puluerzent pul uerizāda malaxent cū ſyrupo d ſticados & miniſtret in ītroitu lcī. Aliud ad idē in forma cōfectionis ℞ dyaſene.℥.ʒ.cōfectiōis hamech.ʒ.ii.Aliud ad idē in forma liq da ℞ flox boragis bugloſſe ſticados arabici añ.℥.i.liquiricie raſe uuax paſſax añ.℥.i. thymi epithī folliclox ſene polipodii mō tāi añ.ʒ.ʒ.ſeminis baſilicōis.ʒ.ii. fiat decoctio in ſero caprīo & in decoctione tēperent cortices mirabolanox in dox bñ gumoſorū p noctē.℥.i.fricentur de mane fortiter dulcoret cū.℥.ʒ. zucari & miniſtretur ī aurora. Ad idē ℞ puluerīs ſene.℥.ʒ.cum brodio pulli det. Quīto notādū q ubi non poſſet patiēs ſumere medicinā laxati uam p os cōueit appximatio cliſteris uel ſuppoſitorii & in mā flatica ℞ d coctiōis malue mercurial aneti rute furfuris ℏb.i. yere pigre puluerīs zucari añ.℥.ʒ.ſalis.ʒ.ii.olei aneti uel rute.℥.iii. Suppoſitoriū ad idē ℞ colo quintide.ʒ.i.fell thauri.ʒ.ii.ſalis bau rach añ.ʒ.i. cōficiātur cum melle.

Cliſtē in mā mlica ℞ decoctionis malue uiolax bugloſſe fūiterre furfuris ℏb.ʒ.caſſie.℥.i.ſene polipodii epithī añ .ʒ.ʒ.olei oliuarū .℥.iii.ſalis communis.ʒ.i. ALMANSOR

Poſtq̄ vero uenter ſolutus fuereit ī fundat caput ex oleo ſanbacīo & olo de ben & mittat in nares. Eger quoq odorē algaliā & inſufflet muſcus naribus. Q ſi egritudo multū infeſtauerit ſumat euforbiū & caſtoreū ambo rum añ.ſexta pars.ʒ.unius & diſſoluta in pauco oleo ſanbatino mittatur ī narē & aurē. In cephalea uero caſa



XLV. CARLYLE'S 'PAST AND PRESENT'

with incised or relief designs. The cages were lined with clay which was kept moist. R. L. H.

58. A UNIQUE MEDICAL INCUNABULUM: BEQUEST BY SIR W. OSLER.

AN apparently unique copy of Rhazes, Liber nonus ad Almansorem, completed (at Padua) on 8 June 1476, which formed part of the collection of the late Sir William Osler, Regius Professor of Medicine at Oxford, and was bequeathed by him to the British Museum, has lately been deposited in the Department of Printed Books (Plate XLIV).

It comes first in a list of special book-bequests drawn up by Sir William Osler during his last illness, and is noted in the following terms: 'To British Museum, in appreciation of much valuable help and of my friendship with many members of the staff . . . the 1476 unique copy of Rhazes.'

The book, a medium-sized folio of 168 leaves, is probably the only surviving copy of the first edition of the best known work of Rhazes (Mohammed al-Razi), who was, according to Sir William Osler, 'next to Avicenna the greatest name in Arabian medicine'. Combined with it is the commentary of Syllanus de Nigris, a physician of Pavia. In place of the imprint and the printer's name the colophon has only the letters B.V.C.P.F.F., which other evidence suggests as signifying 'Bartholomaeus Valdezochus Civis Patavinus Fieri Fecit'. Valdezocco is recorded as having worked at Padua from 1472 to 1476. V. S.

59. CARLYLE'S *PAST AND PRESENT.*

AMONG the chronicles of England exhibited in the saloon of the Manuscript Department is the work of Jocelin of Brakelond contained in Harley MS. 1005. The exhibition-label notes not merely that it gives a graphic picture of life in and around a monastery in the years 1182–1202, when Abbot Samson ruled in the Abbey of Bury St. Edmunds, but that it has a special interest as having been taken by Carlyle as the basis for his *Past and Present.* So when Mr. Gabriel Wells of New York last July gave a large sum

at auction for two autograph manuscripts of Carlyle's work, there was a special appropriateness in the generosity with which he decided to present one of the two to the British Museum. As he left the choice open, the earlier of the two drafts was selected, as likely to throw more light on Carlyle's methods of composition. These seventy-two pages of small writing (see Plate XLV), with many deletions, do in fact contain the nucleus of almost every chapter in the finished work, though it grew to twice the size; and the numerous transpositions give abundant evidence of the difficulty which Carlyle found in arriving at the arrangement which he at last adopted—itself perhaps not in all respects satisfactory. Many parts of Book III were evidently being written at the same time that he was writing Book I, and the opening pages of the latter were not composed till the first chapter was nearly complete. Characteristic too are the groans of authorship with which so many paragraphs close: 'Ay de mi', 'Alas, what tongue-tied work', 'Never do', 'Out altogether', 'Oh dear me', 'Oimé—cease to-day'. For one leaf he used a note of invitation to dinner received from Charles Darwin's brother Erasmus. As it is undated, we cannot safely identify it as referring to the particular dinner, given by Erasmus and recorded by Charles, at which Lyall and Babbage, bursting with matter for scientific conversation, failed to get a word in, because Carlyle discoursed all the time on the virtues of silence. J. P. G.

60. THE AUTOGRAPH MANUSCRIPT OF MILL'S *LOGIC*

JOHN STUART MILL'S System of Logic had its origin in discussions with Grote and others in a little informal club which held meetings two mornings a week from half-past eight to ten in a room in Threadneedle Street in the year 1825. The ideas suggested at this time Mill began to put on paper early in 1830, but soon suspended the work, which was not resumed until 1837, when two-thirds of the book was composed. The rest was completed between 1838 and 1840. Then, in the course of 1841, Mill, as was his regular practice, rewrote the whole book from the commencement. It was offered to Murray at the end of 1841, and, after some delay, refused, to be finally published by Parker in two volumes in 1843.

The original autograph manuscript, as it went to the printer, has now been acquired by the Museum. The anxious care which Mill spent upon the perfecting of the work is evident from the many corrections and rewritings which still, after so long a preparation, appear in this last recension of the book.

The manuscript was bequeathed by Mill to a friend, Mr. William Fidler of the India Office, from whose daughters, the last of whom died in 1928, it came to Lady Magnay from whom the Museum acquired it. R. F.

61. THE AUTOGRAPH MANUSCRIPT OF STANFORD'S *REVENGE.*

BY the recent purchase of the autograph manuscript of Sir Charles Villiers Stanford's setting of Tennyson's poem 'The Revenge' the Museum acquires what is probably the most popular and widely known work of that distinguished composer, and one that bears marks of his friendship with the poet. This choral ballad, which is scored for orchestra and chorus, without solo voices, was completed in 1886. It was offered by a friend to the Committee for the Leeds Musical Festival of that year, and, on acceptance, received its first public performance, under the leadership of the composer. The manuscript consists of 96 pages, folio, bound in blue morocco leather, and is signed at the end 'C. V. Stanford, January 11th, 1886; Farrinford and London'. Both words and music are in the hand of Stanford, and autograph directions for the conductor occur throughout in blue pencil. The manuscript also bears, at the head of the first page, the autograph of Tennyson. It is related that the poet on hearing a setting of the music played through prior to public performance suggested alterations at the line 'Was he devil or man?', and that the suggestion was followed by the composer (C. V. Stanford, *Studies and Memories*, p. 93). B. S.

62. DÜRER'S PORTRAIT OF MAXIMILIAN I.

THROUGH the generosity of five members of the National Art-Collections Fund the Print Room has acquired an unrecorded specimen of the best, though not quite the rarest, of the various versions of Dürer's fine woodcut portrait of the Emperor Maximilian I.

It will be remembered that Dürer made a drawing of the Emperor from life (now in the Albertina) during the sitting of the Diet of Augsburg on 28 June 1518. From this he painted the picture now at Vienna, and four different woodcuts exist based upon the same drawing. The finest of these, undoubtedly, is the one now acquired (Bartsch, 154), which is most readily distinguished from others by the fact that in the word 'Caesar' of the inscription the letters 'ae', not combined as a diphthong, are placed within the curve of the capital 'C'. The modelling of the face and details of the brocade pattern of the costume differ from the other versions in particulars which cannot be briefly described.

Professor Geisberg, who published a minute account of the various versions of this woodcut in the Berlin *Jahrbuch* in 1911, gives reasons for thinking that this particular version is the only one produced at Nuremberg, the others being repetitions cut at Augsburg. He doubts whether even this was actually drawn by Dürer on the block, to which it may be replied that since that time it has been generally recognized that the absence of a signature on a Dürer woodcut means that the cut was not made and sold by the artist for his own benefit, as the signed cuts were, but carried out as a commission for a publisher. In this particular case this is confirmed by the preservation of the lower margin, on which is printed in large Gothic letters the name of 'Johann Kramer'. This publisher was entirely unknown till now in connexion with Dürer, and the only reference to a Nuremberg dealer named Hans Kramer, under the date 1551 (see T. Hampe's 'Nürnberger Ratsverlässe', I. 465.3339) is so late that it must refer to the same person at a much later period or, perhaps, to his son.

Geisberg mentions only three impressions of this woodcut, at Berlin, London, and Vienna; a fourth, formerly in the Northwick Collection, now belongs to Mr. T. D. Barlow, of Manchester. All of these are damaged; that at Berlin, which is the best, has many defects in the border-line. The one presented to the British Museum in 1895 by Mr. Mitchell is indistinctly printed, injured, and inaccurately restored. The new impression, being sharp and in perfect preservation, on thin white paper with the watermark of a starfish

XLVI. PORTRAIT OF MAXIMILIAN I, BY DÜRER

surmounted by a trefoil on a stalk, with the unrecorded publisher's address on the margin, may safely be described as the finest example existing. C. D.

63. RODIN'S PORTRAIT OF A. PROUST.

A VALUABLE gift, of much more recent origin, is a brilliant proof of Rodin's dry-point portrait of Antonin Proust, which dates from 1885, and was done from the sculptor's own bust of that art critic. It is perhaps the finest of the seven states which this plate passed through, the first and second being comparatively unfinished. This proof, the one reproduced in Loys Delteil's catalogue of Rodin's engraved work, was in the Delteil Collection and formed part of the remarkable group of Rodin prints which appeared in the sale-room at the dispersal of that collection in June, 1928. After the sale it was bought for presentation to the Museum by Mr. C. S. Gulbenkian, to whom the Print Room is already indebted for several benefactions. C. D.

64. MONOTYPES BY J. NASMYTH.

NOW and then, in the course of the centuries, some one discovers, quite independently of his predecessors, the process of engraving known as the monotype, in which the metal plate is covered with a sticky printing-ink on which a design is then scraped with the end of a skewer or some other pointed instrument, and the plate is passed through the press. It can yield, as a rule, only one good impression (hence the name), but sometimes a second can be pulled. The first originator of the monotype was the Genoese Castiglione, of whose magnificent prints produced by this process there are examples at Windsor and Chatsworth, but none in the British Museum. The monotype was also used, with fine results, by some of the French impressionists, of whom Degas, it is believed, was the first, his earliest monotypes dating from soon after the war of 1870–1. A recent purchase of the Print Room includes some monotypes of very different and unexpected origin. They are a group of seven prints, one representing Stonehenge, the others marine subjects, all bearing precise dates in the years 1876 and 1877, and the signature (in two cases also the thumb-mark) of the famous engineer James Nasmyth

(1808–90), inventor of the steel hammer. It is improbable that Nasmyth knew anything about Degas, whose monotypes were hardly known, even in Paris, till after his death, and it may be taken as almost certain that he discovered the process for himself. Some of these little prints have considerable delicacy and beauty; the title written on the back of one of them, 'an arrangement in grey and white', shows that he knew Whistler's work. James Nasmyth received some training as an artist from his father Alexander, the Scottish painter and etcher. The same purchase included, in addition to drawings, some early etchings by James which in unsigned states had hitherto been regarded as the work of Alexander Nasmyth.

C. D.

65. ORIENTAL PRINTS AND DRAWINGS.

THE Print Room has long possessed (since 1848) the rare series of sixteen engravings known as 'Les Conquètes de l'Empereur de la Chine' in proof state, before the addition of Cochin's name. The Emperor Ch'ien Lung, desiring to have a record of his victories over the Tartars, caused drawings to be made by four European priests who were also painters and who worked under his direction: these were Giuseppe Castiglione, Denis Attiret, Ignatius Sichelbart, and Giovanni Damasceno. The drawings were sent to Paris, and were there engraved, under the direction of C. N. Cochin the younger, by J. P. Le Bas, J. Aliamet, Augustin de St. Aubin, and other famous engravers of the day. The engravings and plates were sent back to China; but as they had no explanatory text, the Emperor caused compositions of his own, in his own handwriting, to be engraved on sheets of the same size as the prints.

Through the gift of Miss Edith Price, the Oriental Sub-Department, which already had a set of copies made from the French prints by Chinese engravers, has acquired impressions of four of the engravings, inscribed with explanations in the handwriting of Ch'ien Lung; also one of the sheets of engraved text mentioned above, and a blue cover stamped with the imperial seal. It seems therefore that we have here a fragment of the Emperor's own copy of the set of prints. They came in fact from the Summer Palace, when it was

destroyed in 1860. Each of the four sheets is numbered on the back in Chinese; the numeration confirming the order established by Professor Pelliot in his long and full article on the subject (*T'oung Pao*, Série II, Vol. 20, p. 183). The engravings now acquired are No. 7, designed by Castiglione and engraved by Le Bas; No. 8, designed by Damasceno and engraved by St. Aubin; No. 9, engraved by St. Aubin after an anonymous drawing; and No. 16, also anonymous, but engraved by Le Bas. With these prints Miss Price also gave a Persian miniature of a battle-scene (sixteenth century) and three Indian miniatures. The most remarkable of the Indian paintings is an adaptation by an artist of the Moghul School of a European print. Most of the paintings of this type are of religious subjects. This is quite unusual, and represents a group of European ladies and gentlemen taking refreshments on a terrace by a broad river on which are men in boats shooting at an alligator. From the fashion of costume the original print, probably English or Dutch, on which this is founded, must date from about the middle of the seventeenth century. It may have been one of a set of the Five Senses (Taste) which were so much in vogue then; but at present it has not been identified. In this attractive miniature there appear to be traces of a line-engraving showing underneath the paint. L. B.

66. OTHER GIFTS.

THE following are the more important gifts, in addition to those already described, received during the period July–October, 1928.

Cash book purporting to be that of the Reform Committee at Johannesburg, 31 December 1895–6 January 1896, the period of the Jameson Raid. Presented by James Hall, Esq., with whom it was left by a clerk who had acted as cashier for the Committee.

Letters, inventories, and estate papers from the Townshend sale in 1924, presented by F. Marcham, Esq.

MS. of Damiri's Hayat al-hayawan (an Arabic natural history), presented by Miss Jane D. Wood.

Catalogue of Engravings in the Bank of England, presented by the Governor.

Nine woodcuts in colour, by Y. Urushibara, Esq., presented by the artist.

Four etchings by Miss Rosa S. Hope, A.R.E., presented by the artist.

Pictures by George Chinnery, from the James Orange Collection, presented by L. Binyon, Esq.

Five engravings of 'Chinese Battles', with one Persian and four Indian paintings, presented by Miss Edith Price.

Tibetan painting, presented by Colonel J. J. Bourke.

Five etchings, presented by J. C. Goodhart, Esq.

Baked clay cone with name of Rameses III, presented by G. H. Gibbes, Esq.

Wooden mummy-label with demotic inscription and pictures of the mummy in its coffin (the only known example), presented by Dr. Alan Gardiner.

Blue faïence ushabti, XXVIth Dynasty, presented by J. A. Lloyd, Esq.

Three cuneiform tablets, presented by J. E. H. Baker, Esq.

Steatite gem of Minoan period, with design of butterfly, presented by Oliver Davies, Esq.

Two Roman clay lamps, two Etruscan bronze mirrors, and a late Geometric Greek bowl, presented by N. C. Beddington, Esq.

Flakes of Le Moustier date from the Devil's Tower Cave, Gibraltar, presented by Miss D. A. E. Garrod.

Small flint hand-axe, Le Moustier type, from Bembridge, presented by Capt. A. S. Mitchell.

Pigmy implement from Warcock Hill, and graver from Windy Hill, presented by F. Buckley, Esq., F.S.A.

Inscription on wall-plaster, with other objects, from a Roman building at Otford, presented by the Excavation Committee of the Sevenoaks Society.

Stone hammer from ancient copper-mine in Northern Transvaal, presented by N. Liepner, Esq.

Quartzite hand-axe from neighbourhood of the Victoria Falls, presented by Capt. H. Allport.

Late Roman mortarium from Pevensey, presented by E. P. Warren, Esq., F.S.A.

Two beggars' badges, one inscribed 'Forfar', presented by Mrs. Greg.

Roman vase in which coins and a spoon were found at Muswell Hill, presented by Colonel Carpenter.

Porcelain bottle with dark green glaze, Ch'ien Lung mark (1736–95), presented by John Home, Esq.

Pottery vessels and fragments from Siam, presented by Reginald le May, Esq.

Ethnographical and religious objects from Japan, presented by Dr. W. Hildburgh, F.S.A.

Iron kris with horn handle and wooden scabbard, from Java, presented by the Secretary of the Foundling Hospital.

Metal armlets, rings, &c., as sold in the Bauchi markets, Northern Nigeria, presented by Capt. H. Abraham.

Ceremonial armour worn at dances in the Hindu Dasahrā festival by the Rāwats caste of the Chhattisgarli Jungles, Central Provinces, India, presented by Sir B. P. Standen, K.C.I.E.

Japanese bronze water-bottle and lamp, and Tibetan brass bottle, presented by Colonel F. H. Ward.

Two rare Dutch gold coins, imitated from the English noble, presented by Miss Helen Farquhar.

Three bronze coins of Demetrius I of Syria, Attambelos III of Characene, and the successors of Kamnaskires of Susiana, presented by R. S. Cooke, Esq.

A rare silver coin of Rhode in Spain, formerly in the Evans Collection, presented by Stanley Robinson, Esq.

Bronze coin of Cunobelin, found in the Temple, Harlow, Essex, presented by Dr. R. E. Mortimer Wheeler.

Silver penny of Henry II, presented by J. M. Whitaker, Esq.

LABORATORY NOTES.

SINCE the publication of the third report[1] upon scientific investigations conducted at the British Museum, steady progress has been made in simplifying methods of arresting decay. Two notable advances in this direction are the application of citric acid

[1] *The Cleaning and Restoration of Museum Exhibits*, H.M. Stationery Office, 1926. Price 5*s*.

solutions (not exceeding in strength 3 per cent.) for the removal of the copper incrustations found on objects of base silver, copper, bronze, &c., and the use of a new reagent known as chloramine-T for bleaching refractory foxy-brown spots on paper.

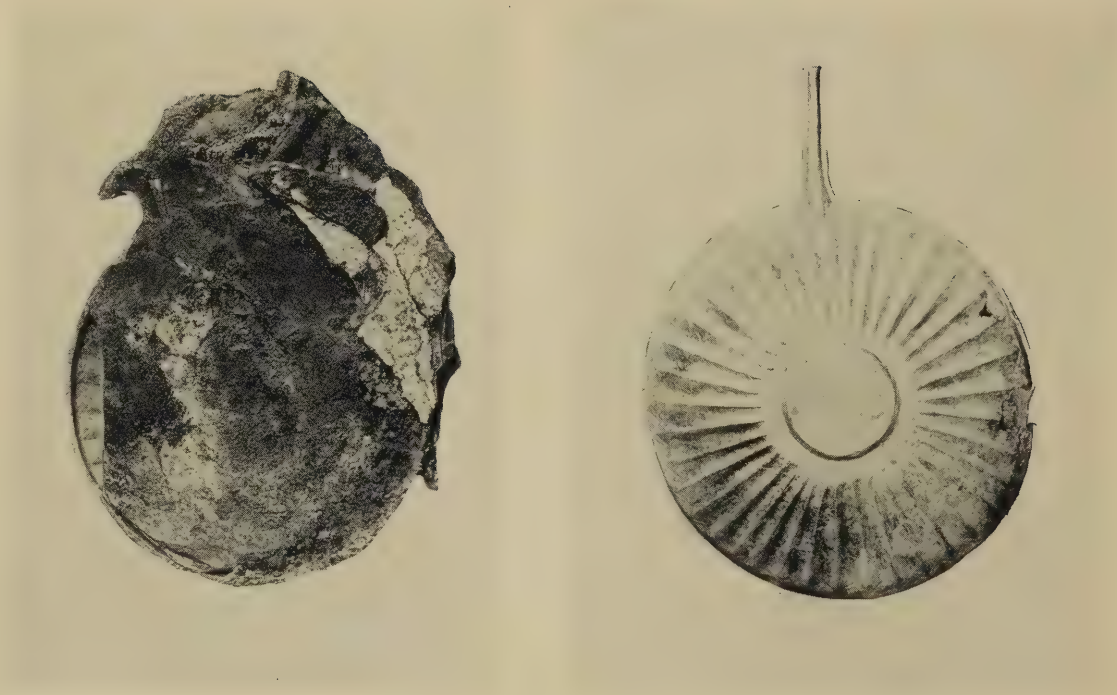
In the case of bronzes and silver objects which have been plated strongly or inlaid with gold, the citric acid treatment gives greater control than is possible when dilute mineral acids are employed, and so facilitates the retention of gilding in position even when this is so thin as to wave about in the washing water. The same solutions are very effective with bronze objects containing much tin, of which the Egyptian axe-head (Plate XLVII) is an example, as it is sometimes possible to arrest the decay and bring out detail, at the same time preserving much of the more stable and desirable patina.

It frequently happens that when a print or picture is badly defaced by foxy-marks some of these will persist as yellow stains long after the bulk of the work has been bleached clean by the usual reagents. In such cases, after one or two applications of a freshly prepared 2 per cent. aqueous solution of chloramine-T at an interval of a day between each application, even the darkest stains can usually be made to disappear entirely. Exhaustive tests have been applied to ascertain that this substance has no deleterious effect on the strength or quality of the paper; so far as our experiments go, solutions of the above strength have been found to have no action on ordinary water-colours, a valuable adjunct.

The Ur Collections have presented a great mass of interesting material both for renovation and scientific examination. The exquisite silver lamp (Plate XLVIII) from Ur of the Chaldees was firmly embedded in earth together with fragments of two copper lamps which almost completely enclosed it; it is owing to its being thus enclosed that its metallic character has been so well preserved. Although metallic and of practically pure silver, the lamp was very brittle, the silver having become granular and crystalline; alternate treatments, carefully repeated during two or three months, with sodium sesquicarbonate and with weak acid and zinc, were necessary to retrieve the specimen from the hard mass of debris with which it was encrusted.

a *b*

XLVII. LABORATORY RESTORATIONS: A BRONZE EGYPTIAN AXE-HEAD



a *b*

XLVIII. LABORATORY RESTORATIONS: A SILVER LAMP FROM UR

The natural tendency of ancient metallic silver to become crystalline was again forcibly demonstrated in the case of a spear-head of electrum having the following composition:

Gold	30·30 per cent.
Silver	59·37 „
Copper	10·35 „

Although the specimen had been broken through the middle during excavation, it showed not the slightest sign of having been dented or bent, and the broken surfaces exhibited a shiny mass of granular crystals. On the other hand, when silver is alloyed with a large preponderance of gold and little copper the opposite effect is marked, the alloy being soft and not liable to the formation of granular crystals. Two of the gold beakers from Ur gave the following analyses:

	Fluted Beaker	*Plain Beaker*
	per cent.	per cent.
Gold	73·48	75·62
Silver	24·73	23·34
Copper	1·79	1·04

Modern gold which is alloyed with copper does not lend itself to the technique of the Ur craftsmen, since when copper alone is the added metal, the alloy is incapable of being annealed and worked (beaten) beyond a limited point.

The perfection of the tiny annular carnelian beads found at Ur in such vast numbers caused much surprise both on account of the hardness of this stone and of the minuteness of the beads. The following measurements are taken from nine of the smallest specimens:

Bead { Diameter	3·4	3·3	3·2	2·9	2·9	2·7	2·6	2·0	1·9	millimetres
Bead { Depth	0·9	1·2	0·8	0·9	0·8	0·8	0·8	0·8	0·8	„
Diameter of Hole	0·5	0·8	0·8	0·6	0·4	0·4	0·3	0·5	0·4	„

It was found that while one side of this type of bead showed a funnel-shaped tool-mark, the opposite face was invariably a fractured and unpolished surface. The boring was done from one side only. A number of abortive beads of this pattern were discovered bearing the tool-mark and fractured face, but not having the hole through the stone, and some again had such a tiny hole as to preclude the possibility of the beads being threaded. This was considered

conclusive evidence that the mode of manufacture consisted in boring quickly on the end of a rod of carnelian with a drill (possibly of copper charged with powdered corundum); the local heating so generated would probably cause a tiny annular fragment of carnelian to flake off from the rod, so forming one of these perfect little beads. This process would lend itself to manufacture on the large scale evidently practised at the time.

An increasingly important feature in the work of the Laboratory is the identification of specimens and also the detection of spurious objects, the latter often involving the examination of patina. In both of these fields the great importance of reliable micro- and drop-tests is emphasized, as these frequently enable conclusions to be reached without in any way mutilating the specimens. H. J. P.

EXHIBITIONS.

I. BEWICK CENTENARY.

THE Commemoration of the centenary of Thomas Bewick, who died on 8 November, 1828, a selection of his works, containing drawings and woodcuts in equal proportions, is on view until the end of the year. The drawings, chosen from the large number presented in 1882 by the engraver's daughter Isabella, represent Bewick's preliminary studies for his most important work the *British Birds*. He was not only a thorough naturalist, but a master of the brush when working on a small scale, and the studies for the illustrations of the birds themselves, a few in pencil but chiefly in water-colours, are both spirited and exquisitely finished. More famous, perhaps, than the actual birds are the little vignettes or tailpieces interspersed among the woodcuts in the book. For a large number of these the Museum possesses Bewick's original drawings, generally, but not always, in reverse to the cuts, and sometimes showing interesting variations. In some cases two or three designs contain successive improvements, the last being the actual pattern for the wood-engraving.

Among the proofs of Bewick's engraved work the exhibition contains a large number relating to the *Birds* and *Quadrupeds*. For

the vignette on the title-page of the latter work, there is a curious group of proofs illustrating a technical innovation introduced by Bewick, the practice of superimposing three separate blocks, not printed in colour, but in black, for the sake of obtaining a richer and more elaborate effect. Proofs of the three separate blocks, on each of which a portion of the design is engraved, accompany a proof obtained by three printings. Other groups of proofs illustrate Somervile's *Chase* and *Aesop's Fables* (1823), and the selection includes two of Bewick's few large woodcuts, the celebrated 'Chillingham Wild Bull', and his last engraving, 'Waiting for Death', on which a manuscript note records that this was one of four proofs pulled on 1 November, 1828, exactly a week before Bewick himself died. C. D.

II. THE BRITISH MUSEUM EXPEDITION TO BRITISH HONDURAS IN 1928.

AN exhibition of the collection obtained by the Museum expedition in British Honduras in the spring of 1928, has been arranged in the Assyrian Basement of the Museum. The party consisted of Capt. E. L. Gruning, Dr. T. Gann, and Mr. A. Clive-Smith. The site selected for investigation was a complex of ruins, situated between the Joventud and Pusilha branches of the Mojo River, in the south of the Colony, the existence of which had been ascertained from native report in 1926. After clearing the bush, the main portion of the ruins proved to consist of a series of mounds, formerly the substructures of temples, arranged round a square court, in which had been erected a series of inscribed and dated stone stelae. The dates recorded on these stelae indicate that the site dates from a comparatively early period of the Early Maya Empire, and was in continuous occupation for at least a century and a half. According to the correlation between European and Maya chronology accepted in England, these dates run from A.D. 45 to 202. Three original stelae, including the earliest, were brought back by the expedition, and paper moulds of the most legible inscriptions on the others were made, casts from which are on exhibition. The series provides excellent evidence of the

proficiency attained by the Early Maya in sculpture, besides furnishing new material for the elucidation of the hieroglyphic script. Excavation in the main ruins, especially beneath the stelae, brought to light pottery remains in the style of the Early Empire, and, especially, quantities of 'eccentric' flaked stone objects, which have hitherto been associated with the Cayo district farther north. There are many mounds in the immediate neighbourhood, most of which await investigation. A few tentative excavations resulted in the discovery of burials, accompanied by fine polychrome pottery of early type, stone implements, and, in one instance, a very remarkable lime-stone mask. The last-mentioned object is, from the artistic standpoint, perhaps the most important specimen acquired by the expedition. A few days before the expedition was due to leave the site, a cave was discovered in the neighbourhood which appeared to have been used as a pottery dump. A short investigation resulted in the recovery of fragments of painted pottery of the finest type. There is every indication that careful excavation of this deposit, estimated as about seven feet in depth, may shed considerable light upon the development of Maya ceramic art. This pottery dump is the first that has been discovered in the Maya area, and as time was lacking for an intensive investigation of the contents, it was thought advisable to defer thorough excavation until the next season. The fragments discovered so far, many of which can be pieced together, afford an illustration of the skill of the Maya potter, to whom the principle of the wheel was unknown. A further expedition to the site is contemplated at the commencement of 1929, with the object of investigating the burial-mounds, excavating the pottery-cave, and removing certain of the inscribed monuments which are in danger of destruction owing to climatic conditions. The question of transport of heavy objects through tropical bush and across rivers is a difficult and costly matter, and funds are urgently needed for the development of this extremely promising site which lies in a British Colony. T. A. J.

NOTES

THE INTERIM REPORT OF THE ROYAL COMMISSION.

THE Royal Commission on National Museums and Galleries, under the chairmanship of Viscount D'Abernon, and with Mr. J. Beresford as Secretary, have been expeditious in issuing their first Report, dealing with needs of the national institutions which they regard as exceptionally urgent. They use language which implies that in their opinion the Treasury have been unduly rigorous in cutting down expenditure on this department of national life. They suggest that this may be due to a failure on the part of the Museums and Galleries to present their needs in a sufficiently convincing manner; but they can hardly know in what language or with what frequency these applications have been put forward. In any case it would seem that now the Government, which appointed the Commission to advise on these applications, can hardly ignore their very precise and emphatic recommendations with regard to the needs which should be met without delay.

So far as the departments of the British Museum at Bloomsbury are concerned, although emphatic reference is made to the serious congestion in the Ethnographical Galleries as justifying the opinion that 'the present position of Ethnography in the National Museums of London is a grave reproach to our standing among other nations', the urgent needs put forward for immediate action are those of the Library. While the question of Copyright Libraries in general is reserved for further consideration, the Commission quote without dissent the opinions received from the learned bodies consulted by them to the effect that no change should be made in respect of the British Museum. The need for immediate and extensive expansion of the accommodation for books and newspapers is in any case urgent, and the measures recommended by the Commission are as follows:

(1) The immediate conversion of the two Supplementary Rooms into book-stores with grid-floors and steel shelving, at a cost of £8,500;

(2) The immediate construction of an annex to the south-eastern

quadrant of the Iron Library, as the first step towards the reconstruction of the whole Library, at a cost of £11,000;

(3) The reconstruction of the whole Iron Library, to be begun as soon as possible and progressively carried through over a period of 12–15 years, at a cost of £205,000;

(4) An extension of the Repository at Hendon, with a view to the concentration there of the entire Newspaper Department (with reading-room and other services complete), at a total cost of £70,000, to be spread apparently over two years.

It is estimated that if these measures are carried into effect, provision will be made for about 50 years in the case of books and 25 years in the case of newspapers. Moreover the reconstructed Iron Library will be made capable of receiving two additional stories, and ample land remains for future extensions of the Newspaper Repository.

Probably the only point on which there will be any difference of opinion is the removal of the Newspaper Department. Those to whom Bloomsbury is a convenient centre of work will regret the change. On the other hand, to some Hendon will be more convenient, and in any case the train journey from Tottenham Court Road only takes about 25 minutes. As against any possible inconvenience may be set the following advantages: (1) all newspapers will be promptly accessible; (2) provincial newspapers will be obtainable at once, and in any quantities, instead of being supplied once a week after at least two days' notice, and with a limit of three volumes for each reader; (3) much wear and tear of newspapers will be saved; (4) much space will be gained at Bloomsbury for storage and for the much-needed expansion of the Department of Oriental Printed Books and MSS. The newspapers would in any case, if kept at Bloomsbury, have become before long the cuckoo which would have expelled all companions from the nest; and it is as well to prevent this catastrophe.

* * *

A NEW ELGIN ROOM: SIR J. DUVEEN'S OFFER.

THE Report of the Royal Commission, besides holding out to harassed Museums and Galleries the sure hope of an early relief of their most pressing necessities, has already brought uncovenanted

mercies in its train in the shape of a most munificent offer from a private benefactor. Sir Joseph Duveen, through Lord D'Abernon (whose services as intermediary deserve grateful recognition), has offered to bear the cost of additional rooms at the National Gallery, the Tate Gallery, and the National Portrait Gallery, and further to provide new and more dignified accommodation for the Elgin Marbles and the Nereid Monument at the British Museum. He has felt, as others have felt, that while it is indeed possible to see and enjoy the Parthenon sculptures as they have been displayed in their present room since 1831, these incomparable relics of the finest Greek art deserve to have a more stately and attractive setting, where visitors may study them in comfort, and without the interposition of the pediments in front of the frieze, and other interruptions. What exactly may be the ideal method of showing the marbles may be a matter of doubt; but Sir Joseph Duveen has challenged us to produce a scheme embodying it, and it behoves those who are qualified to express an opinion to speak now, or else hereafter to hold their peace.

Incidentally it may be hoped that Sir Joseph's gift will set free space which may be profitably utilized to bring the Greek sculptures generally into more logical order, and to provide more adequate settings for special gems, such as, pre-eminently, the Demeter of Cnidos. Since also the construction of a new gallery may raise the whole question of the future completion of the Museum on the Bedford Square frontage, it will be evident that the Trustees have problems to solve of the highest interest and of not a little difficulty.

RECENT PUBLICATIONS

THE first and most important volume of the old *Catalogue of Greek Sculpture*, produced by Mr. Arthur Smith in 1892, has long been out of print, while the materials, especially of the earlier periods, have greatly increased since that date. The Trustees have accordingly undertaken a new Catalogue, to appear in successive parts of a moderate compass, with an enlarged format (4to) and illustration on a much fuller scale. The first part has just appeared

(*Catalogue of Sculpture in the Department of Greek and Roman Antiquities of the British Museum*, Vol. I, Part I, *Prehellenic and Early Greek*, by F. N. Pryce, M.A., F.S.A., 1928). The title indicates the scope of the volume. The more important objects included in it are the fragments from the Treasury of Atreus at Mycenae, the older Temple of Ephesus, the seated figures from the Temple of Apollo at Didyma, and the sculpture, notably the Harpy Tomb, from Xanthus.

* * *

A new edition has been issued of the *Guide to the Department of Greek and Roman Antiquities*, embodying recent rearrangements, in a better binding than its predecessor and at a lower price. The recently acquired busts of Socrates and the Cnidian Aphrodite, with the relief of the procession of Roman knights, have been added to the illustrations. A revision of the exhibition of Greek and Roman life, and of the Guide thereto, is in progress.

* * *

Recent issues of picture postcards include, in black and white (15 cards to the set), three sets (Nos. 80–82) illustrating respectively the drawings, engravings, and woodcuts of Albrecht Dürer; and in colours (6 cards to the set) sets B. 33 (Indian Paintings of the Buddhist and Rajput Schools), B. 34 (Greek Red-Figured Vases, 2nd series), B. 35 (Aspects of Medieval Life, late thirteenth century, from Sloane MS. 2435), and B. 36 (Miniatures of Saints, from Add. MS. 23145, a French Book of Hours of the late fourteenth century). Further, two additions have been made to the series of larger reproductions from illuminated MSS. (sold at 1*s.* each), viz. St. Gregory with the Dove, from the Sforza Book of Hours of about 1490, and a Dance in a Garden, from a MS. of the *Roman de la Rose*, in Flemish style of the end of the fifteenth century. The cards with Christmas subjects, both in colour and monochrome, issued in previous years, remain on sale.

* * *

An interim Report on the last season's work at Ur has appeared, as usual, in the *Antiquaries Journal* for October (*Excavations at Ur*,

1927–8, by C. Leonard Woolley), and separate copies of it can be obtained on application at the Museum (price 1*s.* 6*d.*). Pending the definitive publication in the series of volumes of which that relating to Al-'Ubaid is the first, these articles, which in substance are lectures originally delivered to the Society of Antiquaries, are to be taken as the provisional official publication of each season's work. The present article occupies 34 pages of text, with 18 full-page plates of illustrations. The illustrations include all the principal objects, most of which have also been given in this or previous numbers of the QUARTERLY, viz. the gold helmet, the head-dress of Queen Shubad, the inlay 'standard', the harp, the large harp-frontal with gold bull's head and inlay scenes, the restored sledge-chariot, the donkey-mascot, and many of the gold cups and smaller ornaments, with diagrams of the royal tombs and photographs taken during the process of excavation. The relation of the tombs to each other is lucidly explained, and the description of the methods of conservation and record employed by Mr. Woolley shows how little of conjecture and how much of preservation has gone to his restoration of the objects brought home by him from the royal cemetery.

It may be added that the exhibition is now closed, in order that the principal objects destined for Baghdad and Philadelphia may be reproduced in electrotype before their departure. Meanwhile Mr. Woolley is by this time again at work at Ur.

XLIX. THE NEREID MONUMENT

67. THE NEREID MONUMENT.

THE Department of Greek and Roman Antiquities has recently placed on exhibition a model (Plate XLIX) to illustrate the original form of the building and the probable arrangement of the sculptured decoration. The model, which is on a scale of $\frac{1}{8}$ of an inch to one foot, is the work of Messrs. W. Stacey and A. Biagiotti, under the supervision of Mr. William Pinker, Foreman Mason in the Department.

The old model which has been exhibited for the greater part of a century in the Nereid Room is of some historic interest, as it represents the views of the discoverer, Sir C. Fellows. It had, however, suffered from time, some of the details (e.g. the columns) were not worked to scale, and the general scheme was the least satisfactory of all the reconstructions. Working on the assumption that he had recovered practically all of the main friezes, Fellows found himself compelled to contract the building by imagining a broad set-back on the substructure and by placing only five columns on the flanks of his cella. It was immediately recognized that this was an error, and the restorations of Falkener and Lethaby in this country and of Niemann and Krischen in Germany agree in showing an unbroken substructure and a peristyle of four columns on the fronts and six on the flanks. The new model illustrates this arrangement; a few points of detail, however, may be mentioned.

1. The substructure is given a slope or batter of $\frac{3}{8}$ of an inch to the foot. This fact has not been previously observed, but the extant slabs show it clearly.

2. The two main friezes are superimposed and crown the top of the substructure, as at Geulbashi-Trysa. In placing the smaller of the two above the larger frieze, the old scheme of Fellows, Falkener, and Niemann is followed in preference to the more recent design of Krischen, who sets the larger frieze at the top. The batter of the substructure, to which reference has been made, provides evidence on this point; it can be shown that the lengths of the presumed sides of the smaller frieze are slightly shorter than those of the larger, which must accordingly be set lower down the base.

3. Of the two minor friezes, the fourth is generally accepted as

running around the cella. For the third frieze a new position is proposed. The slabs of this frieze rested immediately on capitals, to which the lower moulding is adapted, and it has been assumed that the frieze was a sculptured architrave resting upon the columns of the peristyle; a very unusual position for which comparison can only be made with the much older temple at Assos. It is now suggested by Mr. Pinker that the capitals on which the slabs rested are more probably those of pilasters running up the side of the cella, and the lengths of the slabs preserved would be suitable for the interior of the chamber, three short lengths at the side, one long slab at each end.

4. The Nereids and lions are disposed conventionally in the intercolumniations, the gable figures as set by Fellows. Some at least of the latter are known to be correctly placed, the only sculptures in the round for the position of which evidence exists; it is curiously ignored in more than one recent restoration. F. N. P.

68. AN UNKNOWN ORATION OF LYSIAS.

ORATORY is well represented in the British Museum's collection of Greek papyri. No less than five of the speeches of Hyperides recovered from the soil of Egypt are found in papyri of the collection, besides the *Pro Lycophrone*, presented by the Egypt Exploration Society, of which the attribution is doubtful; and there are also valuable papyri of Demosthenes and Isocrates, to say nothing of the long but disappointing roll of rhetorical exercises in Pap. 256.

A small but in several ways valuable addition to the collection has now been made in the shape of an imperfect leaf from a papyrus codex of the early fourth century, Pap. Inv. No. 2852. The fragment was acquired from natives of Behneseh, the ancient Oxyrhynchus, and was presumably found on that site. The recto side contains parts of two columns, of the first only a very small portion, but enough to yield useful textual evidence for the oration concerned, which is that of Lysias on the murder of Eratosthenes (no. i of the extant orations). Col. 2 contains (1) the title of this speech, (2) the beginning of a second entitled ὑπὲρ Ἐρυξιμάχου μείναντος ἐν ἄστει which it is reasonable to attribute also to Lysias, and which

is continued on the verso (one column). No such speech is recorded, but Lysias was a prolific orator, credited with no less than 425 speeches, of which good ancient critics admitted 233 as genuine. Some 170 only are known by name, and 34 are extant.

Only the exordium of the speech remains, but it is very likely that the person concerned is the physician Eryximachus who occurs in the *Symposium* and other dialogues of Plato, and it can hardly be doubted that the charge against him was that of sympathy with the 'thirty tyrants', shown by remaining in the city when the democratic exiles seized the Piraeus and so many of their sympathizers hurried from Athens to join them. Lysias having been an ardent supporter of the democratic party, it is interesting to find him lending his aid to a man at least suspected, probably not without some reason, of aristocratic leanings. The new fragment is to be published in full in the *Journal of Egyptian Archaeology*. H. I. B.

69. SCYTHIAN BRONZES.

NO more definite locality than South Russia is available for the series of bronzes which are illustrated in part on Plates L and LI. They consist of reliefs and hollow-castings, solid and openwork plaques, fastenings and animal groups with loops at the back, probably for attachment to horse harness. The horse was the constant companion of the Scythians who moved westward from Asia to the region north of the Caucasus about 600 B.C., and are found between the Don and Dnieper about two centuries later. It has recently been pointed out that their art in its early stages shows a dependence on Asiatic models (as from Mesopotamia, Syria, and Persia), whereas from the time of Herodotus there is a closer connexion with the Greek colonies on the north coast of the Black Sea, and the Ionian Greeks on the west coast of Asia Minor. The Scythians are known from history to have roamed over a good deal of Hither Asia, and were quick to observe the style and subjects of more experienced artists in lands that then enjoyed the highest civilization. A lower limit of date is not easy to supply for the present series, which contains nothing conspicuously early or late but includes some types not illustrated in the ordinary works of reference. Perhaps the most

striking is the plaque (no. 6) which retains traces of gilding and has within a cabled border two horses confronted, each with its limbs folded to fit into an oblong space and only loosely connected with each other. There is another plaque with a single horse, dissected in the same manner; and the animal appears again in nos. 3, 17, 18, while in nos. 9 and 12 it is attacked by a lion, the former a realistic representation of the scene, the latter much simplified and turning into a decorative pattern in which the spiral lines on the quarters are inevitably prominent. Nos. 11 and 13, which constitute a similar pair, may owe something to the deer, a favourite subject which undergoes a grotesque development as regards the antlers, and the ornamental border of no. 11 may include the rudiments of antlers to the left of the head (cf. no. 7). In no. 13 the spirals on the quarters degenerate into ring-and-dot pattern. Nos. 8 and 15 are debased figures of the deer, and the boar can be discerned in nos. 2 and 16. The bull's head (no. 5) and Caucasian ibex (no. 4) are obvious, but the identity of the curled animal on no. 10 is uncertain, and the raptorial beak of no. 14 seems to belong to the gryphon common in Greek art. This caught the fancy of the Goths, who were settled in South Russia for about a century before the advance of the Huns about A.D. 375; eventually the hooked beak (generally referred to a bird of prey) and the arrangement of dissected quadrupeds to fill any given space became two leading characteristics of Teutonic (including Anglo-Saxon) art of the Migration period. Scythian influence thus extended to the Atlantic, and can also be traced to the Pacific, as early Chinese art is built on the same foundations. The knife (no. 1) is a Siberian type derived from the Bronze Age, with animals in low relief on both faces of the handle. The ring, here formed by a deer's neck and hind quarters of a lion, served to attach the knife to the person, and evolved at the expense of the blade, until in China it took the place of knife-money in the form of cash (a disk with central perforation). Another bronze represents two dragons with horns ending in small disks at right angles, a peculiar feature found in rudimentary form on an antler carving of the Chou dynasty (before 255 B.C.) in the Oriental section. The whole group shows Siberian affinities and native elements subjected to foreign influences.

L. SCYTHIAN BRONZES

LI. SCYTHIAN BRONZES

The importance of South Russia as a centre of diffusion for artistic motives has become generally recognized in recent years, and the present group of objects materially strengthens the Museum in its representation of this phase in the history of art. R. A. S.

70. TWO CLASSICAL ENGRAVED GEMS.

THE Department of Greek and Roman Antiquities has acquired two engraved gems (Plate LII *a*, *b*, enlarged to twice size). Both are interesting on account of their subjects, and the one on the right also from the artistic point of view. This is a gem of the Hellenistic period (third century B.C.) in green plasma or root-of-emerald, of the elongated oval shape characteristic of the time. It is engraved with a nude youthful figure seated on a rock in three-quarter profile, with right leg drawn up, the head facing to the front. He holds a spear in his right hand and his left hand rests on a shield at his side, the boss of which is formed by a head of Medusa in relief. The preference of Hellenistic gem-engravers for figures of deities over subjects from ordinary life makes it probable that the god Ares is here represented, and this view is supported by the resemblance of the figure to the well-known Scopaic type, exemplified in the Ares Ludovisi in the National Museum at Rome. We may also note its likeness both in conception and execution to the well-known gem in the Museum signed by Pheidias (*Cat.* 1179); the latter was formerly identified as Jason, but is now recognized as a portrait of Alexander the Great. In the present case, however, there is nothing of Alexander about the features.

The gem illustrated on the left of the plate is of later date, and probably not earlier than the first century of the Roman Empire. It represents the god Asklepios accompanied by the young Telesphoros, the god of convalescence. The latter is usually represented in art wrapped in a cloak with a pointed hood, but here his head is bare. This deity is seldom mentioned in literature, but is not uncommon in later classical art, especially on coins. His worship centred in Pergamon, and was confined to the shores of the Ionian Sea. The style of the gem is rough, like most work of the time, but the figure of Asklepios is reminiscent of an earlier type. H. B. W.

71. AN ENGLISH GOLD COIN OF THE SEVENTH CENTURY.

AN extremely rare English gold coin of the seventh century has been presented by the owner, Mr. T. G. Mathews, who more than fifty years ago sent it to the Museum for identification (Plate LII *c*). It is one of the gold trientes which derived their form and style from the similar gold coinage of the Merovingian kingdom; for the most part they bear no legends or, as this specimen, a barbarous inscription or one at least not yet deciphered, but a few with *Londinium* and *Wuneetton* legends show London and Winchester to have been places of their origin. A hoard of a hundred of these small pieces, discovered at Crondale in Hampshire in 1828, enabled an approximate date to be assigned to these coins, as the find included Merovingian trientes made by moneyers whose dates are known; by this means the deposit of the Crondale hoard may be placed about the middle of the seventh century. Single specimens are very rarely found; the piece which has been generously presented to the Museum is believed to have been dug up in the garden of a country house near Warminster in Wiltshire. G. C. B.

72. 'MUM AND SOTHSEGGER': A LOST ENGLISH POEM RECOVERED.

JOHN BALE, in his Index Scriptorum, ed. Poole, p. 479, has this entry:

'Mum, sothsegger, id est Taciturnitas, verorum dictrix. Liber est Anglicus, qui incipit "Dum orans ambularem presbyteris altari astantibus, Bristollensi in urbe," &c.'

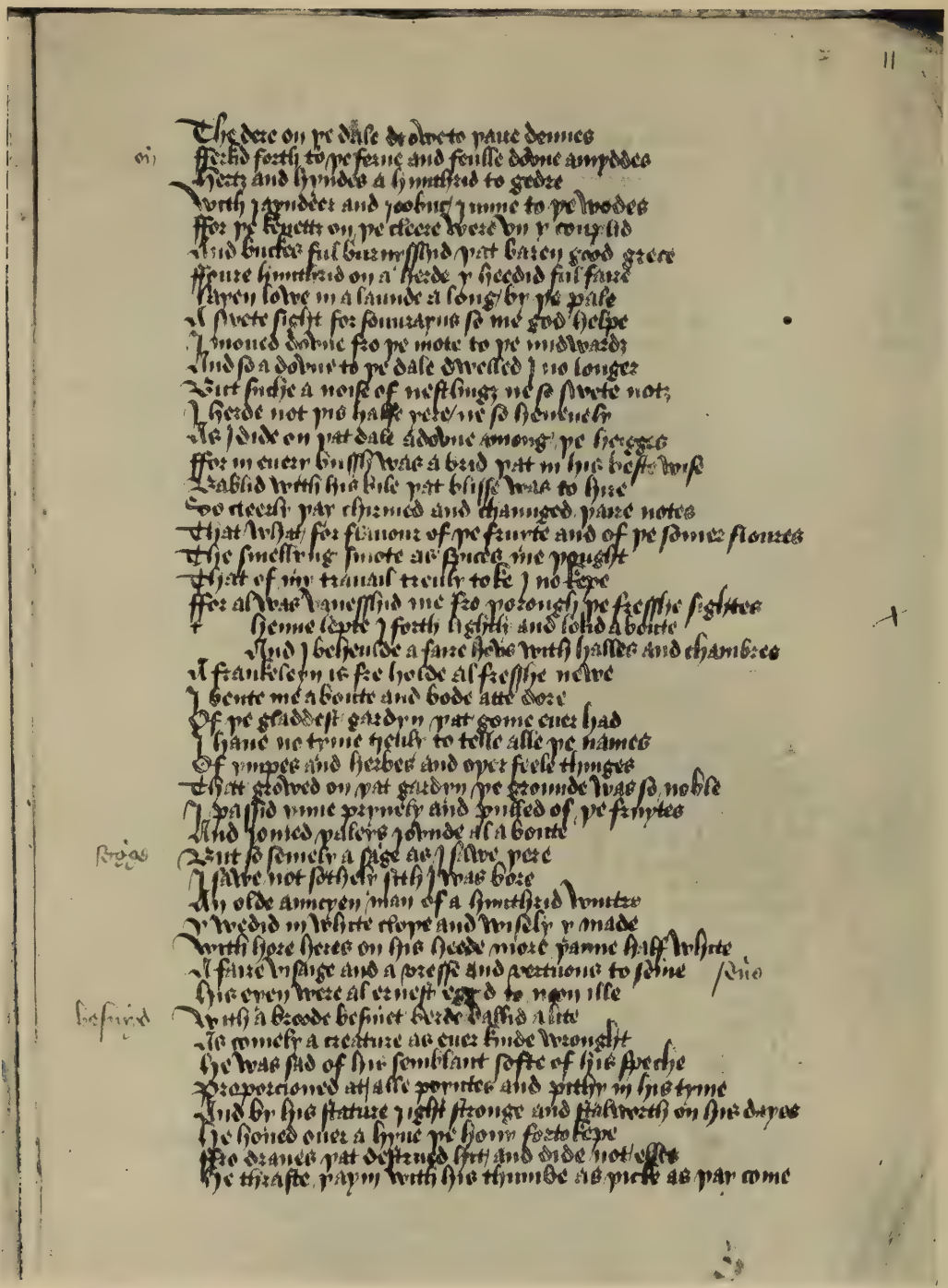
This note Bale got from the 'De Venationibus Rerum Memorabilium' of Nicholas Brigham (d. ? 1558), a work no longer extant. Henry Bradley in 1906 identified this Latin *incipit* with the opening lines of the poem edited by Skeat under the title 'Richard the Redeles' from Cambr. Univ. Libr. MS. LL. 4.14 at the end of his edition of *Piers Plowman.* But there was nothing in that poem to explain the title given to it by Brigham.

A remarkable manuscript recently acquired for the Museum with the help of the Early English Text Society seems to provide a solu-

a *b*

LII. TWO CLASSICAL GEMS

LII *c*. ENGLISH GOLD COIN, SEVENTH CENTURY



The dere on pe dale dedowte paire demmes
ffeld forth to pe ferne and fenille dowue amydde
Hertz and hyndes a hundred to gedre
Wyth 3aynders and 3oobus I wente to pe wodes
ffor pe kyndis on pe cleere were on pe coostid
And bukke ful buxumfild pat baiey good greee
ffeure hundred on a herde pe leeyd ful faire
Fayen lowe in a launde a long by pe pale
I sweete sight for somwarus so me god helpe
I moued downe fro pe mote to pe midwarde
And so a downe to pe dale dwelled I no longer
Bute sodie a noise of nestlingz me so swete not
I herde not pis halle pete me so hendeli
As I ride on pat dale a downe among pe hegges
ffor in euery bussh was a bird pat in his beste wise
Dabbid with his bile pat blisse was to hire
Soo treuli pay chaunged and chaunged paire notes
That what for flowres of pe frurte and of pe sonne flowres
The smelling smote as strong me pought
Thist of my trauail treuli toke I no kepe
ffor al was vanesshid me fro porough pe fresshe sightes
Hennes lepte I forth lightli and lokid a boute
And I beheilde a fair hous with halles and chambres
Al frankelepn it was holde al fresshe newe
I bente me a boute and bode atte 3ate
Of pe gladdest gardyn pat gome euer had
I hane ne tyme hetili to telle alle pe names
Of erbes and herbes and eyet freli thynges
That growed on pat gardyn pe grounde was so noble
I passid ynne pryuely and pulled of pe frutes
And 3onded paleys 3ownde al a boute
Bute so semely a sight as I selue were
I salle not sothely sith I was bore
My olde ameyen man of a hundred wintre
I wedid my white cloope and wisely I made
With hore heres on his heede more panne half white
A fine visage and a presse and prettious to seine
His eyen were al ernest eggid to ngen ille
With a broode besnet bride dalid a lite
As comely a creature as euer kinde wrought
He was sad of his semblant softe of his speche
Proporcioned at alle poyntes and pithy in his tyme
And by his stature I gesse stronge and stalworth on his dayes
He schoned ouer a hyne pe hoom forto kepe
The dranes pat destroied hit and dide hot esse
He thraste paym with his thombe as picke as pay come

tion of the problem (Plate LIII). It is a vellum quarto in the original binding of limp vellum, containing nineteen leaves (four loose leaves, two gatherings, C8, D6 (lacking 4, 5), and a single leaf), the matter, except for the hiatus in gathering D, running continuously. Assuming all the gatherings to have been eights, there are thus twelve leaves missing at the beginning, which, as there are 46 lines to the page, would imply a loss of about 1,100 lines. It is impossible to say what has been lost at the end, though there is space in the binding for a considerable amount of matter.

The text, written in the first half of the fifteenth century, is a poem in 1,748 lines of unrhymed alliterative verse, with forms characteristic of the South-west Midland dialect. It will be seen that Mum and Sothsegger play a considerable part in it. This would explain the title given by Brigham to a poem which obviously began with the fragment known as 'Richard the Redeles'; and a title written in a later hand on the back of the present manuscript, 'The Lyff of King Richard the II', seems to show that the poem of 'Mum and Sothsegger' was originally preceded in the manuscript by a poem on that king. There can be little doubt that the present poem is part of the continuation, composed early in the reign of Henry IV, of 'Richard the Redeles', which belongs to 1399. 'Richard the Redeles' has 857 lines, so that something like 150 connecting lines have been lost.

There is no division into *passus*, as in 'Richard the Redeles', but the matter falls naturally into four sections. The first opens fragmentarily with the line 'Hough þe coroune moste be kepte fro couetous peuple' in a discussion of the abuses of the court, which arise from the fact that nobody tells the King the truth. Mum bids the poet be silent since Sothsegger gets no thanks and Mum is the better master. The poet says he will test that assertion. In the next section he goes to books, to the universities, the four orders of friars, the monks and the cathedral clergy, preachers, and temporal folk, but everywhere Mum has the mastery. He sees a 'sothsegger' nursing his wounds, and falls asleep. The next section describes his vision, in which, after walking in a landscape described in a fine

passage (part of which is shown on Plate LIII), he meets with an old man in a garden, who, by an allegory of the bees and the drones based on Bartholomaeus Anglicus, shows what is wrong and recommends the dreamer to follow Sothsegger, who is to be found in his own court, the heart of man, and to speak out. In the last section the poet produces a number of booklets dealing with the evils of the time, in one of which is told at length the tale of Genghiz Khan, probably from Mandeville, to encourage the King to rule with a strong hand. The poem ends fragmentarily with the line '. . . eyet ne povndes but þorough proufe of þayre workes'.

The matter suits well with the early years of Henry IV, and a reference to the hanging of friars at Tyburn is to be connected with the execution of the friars in 1402 described fully in the Continuation of the Eulogium Historiarum, Rolls Ser. ed., iii, pp. 389–94.

A later hand has added collations with another manuscript in the margins. And it may be noted that the Latin quotations are here in the margin, not inset in the text as in 'Richard the Redeles' and *Piers Plowman.*

The discovery of this continuation will no doubt revive the controversy over the authorship of 'Richard the Redeles', ascribed by Skeat to Langland. In one passage Mum, addressing the poet, says 'Nay þere I leue þe Lukas go loke yf an other', but this is probably not to be taken as implying that the author's name was Lucas.

Arrangements have been made for the early publication of this valuable contribution to English literature and history by the Early English Text Society. R. F.

73. A FIFTEENTH-CENTURY WOODCUT.

THE Department of Prints and Drawings has received as a gift from the Keeper, through the National Art-Collections Fund, a manuscript of the Latin-German dictionary known from the opening words of the preface as 'Vocabularius ex quo', of which many printed editions appeared in the fifteenth century. This manuscript was completed by the scribe, Henricus Zacharias, on 23 February 1448. To the inside of the back cover of its contemporary binding is attached a remarkable and undescribed woodcut of the Virgin

a

b

LIV *a*. ST. CATHARINE, BY P. V. L.
LIV *b*. THE AGONY IN THE GARDEN, BY LUCAS VAN LEYDEN

a

b

LV *a*. PORTRAIT BY L. R. TRINQUESSE
LV *b*. DRAWING BY TIEPOLO

and Child with St. Anne ('S. Anna selbdritt'), measuring 10 by 6⅞ inches. The colours had faded, and the margin had suffered damage, before it was inserted; nevertheless it is fairly certain, on grounds of style, that it is of somewhat later date than the manuscript, and may be assigned to a period between 1450 and 1470. It will be published in the forthcoming official Catalogue of German woodcuts.

Two fragments of an undescribed block-printed edition of Donatus had been used in the binding; one of these has been extracted and given to the Department of Printed Books. C. D.

74. ENGRAVINGS BY OLD MASTERS.

AT Messrs. Boerner's auction at Leipzig on 15–16 November, which contained as a special feature Dutch and Flemish engravings of the sixteenth and seventeenth centuries from the collection formed by King Frederick Augustus II of Saxony, many scarce prints, chiefly of this class and provenance, were acquired.

The only 'primitive' in the selection is the *Nativity* by the Master with the Banderoles, an engraver strongly represented in the Museum; of this engraving only two other impressions are known, at Berlin and Munich. A *St. Catherine* by the Dutch monogrammist P. V. L. (Pieter van Leyden?) is a rarity of fine quality of the first half of the sixteenth century (Plate LIV *a*), while the second half is much more largely represented by a number of engravings, hitherto wanting in the Museum, by Goltzius, Dolendo, de Gheyn, Matham, Saenredam, and the brothers Wierix.

A complete set of twelve engravings of the Story of Samson by Cornelis Matsys, originally issued in 1549, was bought in the second state, dated 1562, and a few additions were made to the engravings after Pieter Bruegel. Among seventeenth-century prints may be named a little set of ornament prints by L. J. Micker, of Amsterdam, and the fine etched portrait of J. Bogerman, of Dordrecht, by Pieter Feddes. A *Life of the Virgin*, in twenty-eight subjects, by Valérien Regnard, a French engraver of the seventeenth century new to the Department, fine states of portraits by Daullé and Larmessin, an attractive mezzotint portrait of a man, entitled 'Souvenir d'amitié', by the Viennese engraver Johann Jacobé, and a

tinted etching of Mödling by a later Viennese artist, Jacob Alt, may be mentioned among purchases other than Dutch.

A rare print by Lucas van Leyden, the circular (etched) 'Agony in the Garden', B. 66, has recently been acquired from another source (Plate LIV *b*). It was one of the very few works of this engraver hitherto missing in the Museum collection. C. D.

75. EIGHTEENTH-CENTURY DRAWINGS.

ANOTHER gift made through the National Art-Collections Fund is a selection of five drawings from a collection of studies for portraits acquired some years ago by Mr. Julian Lousada, and since identified as the work of the cosmopolitan artist Jacopo Amigoni, 1675–1752, who was born at Venice and died at Madrid, and in the interval gained a reputation as a fashionable portrait painter in Munich, London, and Paris. Amigoni was in England for five or six years from 1729 onwards, and the drawings now presented by Mr. Lousada, which are sketches for portraits of women and children, in pen-and-ink on blue paper, with the addition of a rose-coloured wash, evidently belong to his English period.

Mr. Richard Owen, of Paris, has given two beautiful drawings of heads, in pen and bistre, by Giovanni Battista Tiepolo, which came from a collection with an interesting pedigree (Plate LV *b*). The heads, both of men and women, in great variety, were assembled by Tiepolo himself and given to his son, who was in the Sommasco convent, of which S. Maria della Salute is the church. On the suppression of the convents the volumes fell into the hands of Cicognara, historian of Italian sculpture, by whom they were given in exchange to Antonio Canova. From Canova's brother they passed indirectly into the ownership of Edward Cheney, who recorded their history at Venice in 1842. He afterwards took them to Ireland, where they fell into complete neglect and oblivion till they appeared at Dublin and then in the London market a year or two ago.

Four additions have recently been made to the minor eighteenth-century French drawings in the Department. A highly-finished red chalk portrait drawing of a man unknown by L. R. Trinquesse is the first example to be acquired of this draughtsman of the reign

of Louis XVI (Plate LV *a*). A gift from Mr. Mellaart is a good little example of V. J. Nicolle (1754–1826), representing the cloisters of S. Anastasia, Verona. Mr. J. Kent Richardson presented 'Cupids sacrificing to the Graces', by P. L. Parizeau, dated 1768, and an interesting water-colour by J. B. Lallemand, of Dijon, representing the Castello Nuovo of Naples with the Fontana Medina in front of it. This fountain has since been removed to a different part of Naples, and stands in the Piazza del Borso. C. D.

76. GIFT OF ORIENTAL MSS.

A GENEROUS donor, who desires to remain anonymous, has enriched the Oriental Library by the gift of a large and valuable collection of Persian, Arabic, and Turkish manuscripts, of which many are extremely rare, while others are remarkable for their antiquity and for the beauty of their writing and illuminations. The Persian manuscripts form the greater part of this collection, and are forty-seven in number; of Turkish manuscripts there are nine, and of Arabic one.

The Persian manuscripts for the most part consist of poetical works, the number of these amounting to forty-one volumes. Of especial interest are the following:

1. The Dīvān of Jāmi, in a small and delicate writing, with six miniatures. Copied A.H. 895 (A.D. 1489–90, in the poet's lifetime).

2. Jāmi's Yūsuf u Zulaikhā, exquisitely written by the calligrapher Sulṭān 'Ali and richly illuminated, with two full-page miniatures. Dated A.H. 876; but this date seems spurious, and the manuscript was probably written about A.H. 900 (A.D. 1494–5).

3. Sa'di's Kulliyyāt, beautifully written, with exquisite illuminations. Copied A.H. 859 (A.D. 1455).

4. Sa'di's Būstān, beautifully written by the calligrapher Mīrzā Muḥammad Turkistāni, and richly illuminated, with four full-page miniatures. Sixteenth century.

5. The Dīvān of Ḥāfiẓ, exquisitely written, with fine illuminations. Copied A.H. 872 (A.D. 1467–8).

6. The same work, with 'Umar Khayyām's Rubā'iyyāt in the

margins, finely written by the calligrapher Muḥammad al-Ḳivām and richly illuminated. Sixteenth century.

The Persian poets represented in the remaining volumes of the collection are Aṣīr ul-Dīn Akhsīkati, 'Aṭṭār, Auḥadi, Auḥad ul-Dīn Kirmāni, Faryābi, Faẓli, Ḥasan Dihlavi, Ḥujjat Isfahāni, Jalāl ul-Dīn Rūmi, Jāmi, Kashfi, Kātibi, Kaukabi, Khāḳāni, Khāliṣ, Lisāni, Maḥmūd Lāhūri, Muhtasham Kāshāni, Mukhliṣ, Naṣīr 'Ali, Naẓīri, Niẓāmi, Rāzi, Sa'di, Sā'ib, Sakhā'i, Ṣanā'i, Shaukat, Ṣulḥi, Ṭālib 'Āmuli, 'Unṣuri, Vaḥshi, and Zulāli.

The six volumes of Persian prose works contain writings on moral and religious subjects, one of them being a neat copy of Jāmi's Munsha'āt, written in A.H. 898, the year of his death.

The Turkish manuscripts contain works on history, morals, religion, poetry, medicine, and epistolary style, while the Arabic manuscript is a collection of tracts on rhetoric, law, and prosody.

The same donor has presented to the Department of Printed Books a number of rare works, mainly printed in the seventeenth century and relating to the East, including *La espantosa y maravillosa vida de Roberto el Diablo*, Salamanca, 1605; Sir W. Raleigh: *The Life and Death of Mahomet*, London, 1637; and Euripides: *Medea*, edited by R. Porson, Cambridge, 1801, printed on vellum, with Porson's autograph note of gift. L. D. B.

77. RECENT ACCESSIONS TO THE DEPARTMENT OF PRINTED BOOKS.

AMONG the recent accessions to the Department of Printed Books, the following deserve special mention.

1. A fragment of a blockbook, taken from the lining of a book recently presented to the Department of Prints and Drawings by the Keeper of that Department, has been transferred to the Department of Printed Books (IA. 10). The volume in question was written in Southern Germany in 1448 and is in a characteristic German pink stamped leather binding of the later fifteenth century. The fragment consists of a strip cut from the middle of a sheet of vellum bearing some ten lines of text from each of four pages of an edition of the *Ars minor* of Donatus, the well-known elementary Latin

grammar. It probably belongs to the well-defined class of block-books imitating books printed from movable types, but cannot be identified with any of those hitherto recorded. V. S.

2. A copy of the Italian translation of the *Vitas Patrum* of St. Jerome printed by Antonio di Bartolommeo (Miscomini) at Venice in 1476, 'regnante messere Pietro Mocenigo', has recently been acquired by purchase by the Museum (IB. 20445). This is an interesting book in several ways. Printed throughout with a single fount of small gothic, it is a fine example of book-making in the early and severer Venetian tradition, while its mention of Pietro Mocenigo as the reigning Doge shows that it was completed before 23 February, the date of Mocenigo's death, also that the printer was therefore reckoning his year as from 1 January, in the modern style, and not as from 1 March, 'more Veneto'—an ambiguity which frequently causes trouble in the dating of Venetian incunabula. This leads to the further inference that the edition of St. Jerome's Epistles which Miscomini signed 'M.cccc.lxxvi. Die xxii mensis Ianuarii' does not, as has been supposed, belong to 1476/7 but is in fact a month earlier than the *Vitas Patrum* and his earliest known work. All the five recorded products of this Venetian press are now represented in the Museum collection. V. S.

3. A small volume containing what appear to be four unique Avignon tracts: 'Observations sur un ouvrage intitulé Émile ou de l'éducation, par M. Portalis', Avignon, 1763; 'Réponse aux lettres sur les deux ouvrages de M. Portalis,' Avignon, 1764; 'Principes sur la distinction des deux puissances spirituelle et temporelle', 1765; 'Des préjugés' [1765?]. The volume has been described, under the title *Portalis critique de l'Émile*, by M. Paul Léon in the Annales de la Société Jean-Jacques Rousseau, 1926, tom. 17, pp. 225–7. All four tracts are mentioned in the biographical note on Portalis prefixed by his son to the 1820 edition of the *Esprit philosophique*. The first tract, which is Portalis's earliest work, written and published while he was still a law student at Aix, is discussed by M. Pierre M. Masson in *La Religion de J.-J. Rousseau*, 1916, tom. 3, pp. 259–60, but he could not find a copy, and appears to derive his knowledge of its argument from an analysis by Sainte-Beuve in his *Causeries du lundi*. H. T.

78. THE SCHWERDT COLLECTION OF SPORTING LITERATURE AND PRINTS.

THE Department of Printed Books has received as a gift from Mr. C. F. G. R. Schwerdt a valuable set of three finely printed and handsomely bound volumes entitled *Hunting, Hawking, Shooting, illustrated in a Catalogue of Books, Manuscripts, Prints and Drawings collected by C. F. G. R. Schwerdt.* Mr. Schwerdt's collection was formed with the idea of providing 'a clear picture of the development of the chase in all lands, and in all its branches throughout the ages'. It comprises books in all languages, and prints and drawings from all countries, Eastern as well as Western; it has taken thirty years to bring together, and is the most complete collection in private hands concerning the branches of sport with which it deals. It contains many rare and unique items, and the note 'not in the British Museum' is to be found even among the entries relating to English books of fairly recent date. The catalogue of the collection forms a comprehensive bibliography on the subject of the chase. It is illustrated with 266 plates, one-third of them in colours, giving facsimiles of title-pages or other pages from books and reproductions of prints and drawings. It has been privately printed for the author by Messrs. Waterlow & Sons in an edition of only three hundred copies, and all the plates have been destroyed. H. T.

79. A CHINESE POTTERY SHRINE, A.D. 1406.

THE curious structure illustrated in Plate LVI represents a rock shrine enveloped in clouds. It is made of a coarse porcelain covered with a fine celadon green glaze; but the body is so heavily charged with iron impurities that, where the glaze has not protected it, it has burned a deep brownish red. This is seen on the base, and it would be seen on the figures too were they not coated with gold lacquer. The back and sides of the shrine are modelled to represent a volcanic rock, pitted with large holes which incidentally offer a good hand-hold for lifting it. At the top is the sun disk, and round the borders are cloud-scrolls moulded in relief. Clouds again are indicated by incised marks on the back wall of the upper story, in relief on that of the lower story, and surrounding a four-clawed

LVI. CHINESE POTTERY SHRINE, A.D. 1406

a *b* *c*

LVII. IMPLEMENTS FROM THE MARSHALL AND CAROLINE ISLANDS

dragon in relief on that of the ground floor. In the compartments are figures of divinities. The ground floor is tenanted by a dignified bearded person in mandarin dress, flanked by two attendant figures, and by two smaller figures who act as guardians. On the ground in front are the tortoise and snake entwined, the emblem of the North. In the story above are the three seated dignitaries, one holding a fan, another a pearl (?), and the third a *ju-i* sceptre, with attendants; and in the top story is a man riding one of those fantastic unicorn creatures which we know as kylins. These personages are yet to be identified.

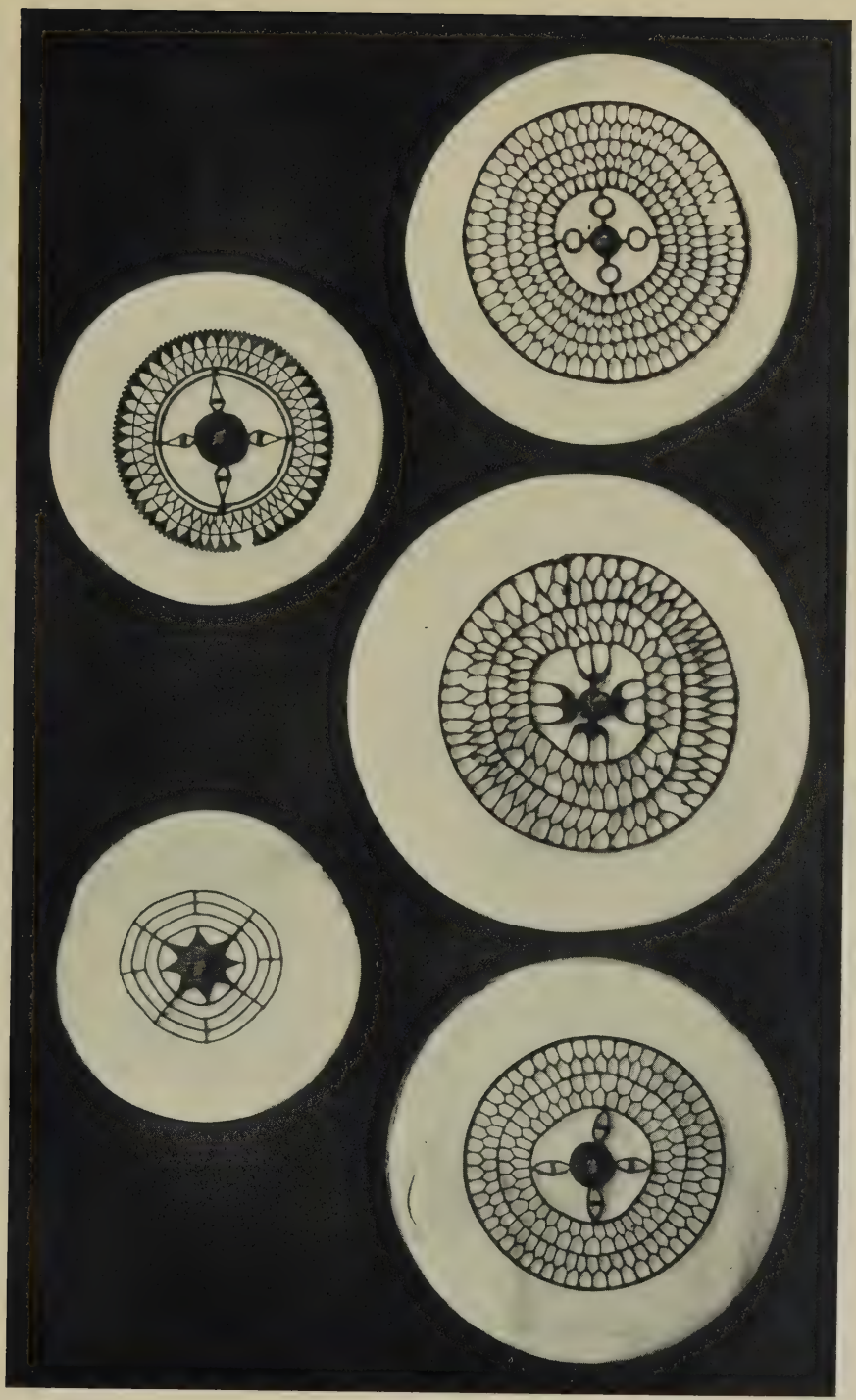
In what part of China was this shrine made and when? The celadon glaze is worthy of the celebrated Lung-ch'üan factories in Chekiang, but the quality of the biscuit, with its intensely red surface and its tendency to break into wide fire-cracks, strongly recalls the relatively modern celadon-glazed shrines and figures which are believed to have been made near Canton. If this attribution is correct, then the industry in Kwangtung must be credited with a long pedigree, for the second of our questions is answered by an inscription on the back of the shrine. The characters are incised in the body and partly obscured by the thick glaze; but six out of the eight are legible, and they tell us that this shrine was made 'on a lucky morning in the *ping hsü* year of Yung Lo'=A.D. 1406. The missing characters doubtless indicate the month in which this lucky day occurred. R. L. H.

80. ETHNOGRAPHICAL OBJECTS FROM MICRONESIA AND MELANESIA.

IN Micronesia, which consists wholly of scattered groups of small islands, the stone-age culture of last century was rapidly modified by the advent of European influence, and many of the more characteristic products of native industry, being no longer manufactured, are now difficult to obtain. With the exception of the Gilbert Islands, most of these groups are rather inadequately represented in the Museum collections; but they have received a valuable supplement through the recent acquisition of a series of picked specimens mainly from the Caroline and Marshall Islands. These objects com-

prise a variety of tools, ornaments and domestic articles made of wood, stone, shell, bone, &c., entirely without the aid of metal. Three of these, which show signs of long use, are illustrated on Plate LVII. Fig. *a* is a heavy mallet (10 in. in length and weighing 6¼ lb.) made from the giant clam shell (*tridacna gigas*), from the Marshall Islands, where this shell sometimes attains a weight of several hundredweight. Mallets of this type, of shell or hardwood, were used to beat out old pandanus leaves so as to render them soft and pliant preparatory to being woven into mats or sails. Fig. *b*, also from the Marshall Islands, is a ring-stone (5½ in. diameter), the perforation in which has been made by the usual stone-age technique of grinding out depressions on both surfaces till they met in the centre. It may be a club-head, although clubs are not known to have been used on these islands in historic times; alternatively it might be a net-sinker. It is in any case a rare, if not unique, object for this region. Fig. *c* illustrates a coral pounder (length 6 in.) from Truk (or Ruk) in the central Carolines; this form with its distinctive discoidal top and conical point occurs also in other parts of the Carolines, but the materials are generally basaltic stone or wood. Such pounders are no longer made; they were, however, in use till recently for crushing the taro and preparing the favourite food called *fāfā*, a pudding of mixed taro and banana mash, not unlike the Polynesian *poipoi*.

Plate LVIII shows a series of breast-ornaments from New Ireland, called *kapkap*, worn by men suspended from the neck. They consist of discs of tridacna shell (from 4·2 to 2·8 in. in diameter) ground down so thin as to be translucent, to which are attached, by means of a cord passing through a central perforation, thin plates of turtle-shell carved in openwork. The delicate designs are thrown into strong relief by the white shell background. Each of the component parts of this ornament was the subject of distinct and localized industry, the principal centres of which were in the Gardner and Fischer Islands (Tabar and Simberi) off the north-east coast of New Ireland. They were highly valued as articles of exchange, and were traded to New Ireland and south-east as far as the Solomon Islands. H. J. B.



LVIII. BREAST ORNAMENTS FROM NEW IRELAND

a

b

LIX. *K'HON* MASKS FROM SIAM

81. *K'HON* MASKS FROM SIAM.

THE Siamese drama follows strictly conventional lines; it falls into two main categories, the *Lak'hon* played by women, who are not masked except when taking the part of animals or demons, and the *K'hon* played by men, of whom those taking male parts wear masks. The *K'hon* is based on episodes from the Ramayana epic, and the three masks illustrated in Plates LIX and LX *a*, which have recently been added to the Ethnographical collections, are those worn by the three principal characters, namely Rama, Ravana, and Hanuman. They measure 24 in., 23½ in., and 8 in. in height respectively. The main body of the masks is made of papier mâché, painted in gold and bright colours and inlaid with small pieces of uncoloured glass; the upper sections of the two high pointed head-dresses are carved out of a light wood and attached to the lower portion by means of a tang and socket joint. The mask representing Rama, the hero, has a green face and a gold head-dress (Plate LIX *a*). Ravana, the many-headed demon king, who carried off Rama's bride Sita, is depicted with grotesque features in green and gold and has pearl-shell tusks (Plate LIX *b*); at the back of his main face are painted three subsidiary faces, and surmounting these is a further zone of four small faces, all rendered identically in green and gold. Hanuman, the monkey-god and ally of Rama in the war to recover Sita, has a protruding tongue and features picked out in green, pink, and white (Plate LX *a*).

The masks are provided with small eye-holes; apertures at the mouth for speech were not required, since the actors' function was confined to gestures and dancing. The text was spoken by a reciter, and an orchestra of xylophones, gongs, and wind instruments joined in at dramatic moments. The brilliance of the masks was enhanced by the gorgeous costumes worn by the actors, and the crowding of the stage with a number of these glittering figures must have been extremely effective as a pageant of light and colour. Before the commencement of the play it was customary to perform a religious ceremony at which the mask of Rama was blessed, wax being poured on its forehead and a small silk flag attached to the head-dress, as seen in the plate. Overlaid though it is with local conven-

tions, the *K'hon* clearly derives ultimately from India, and was probably introduced into Siam at least as early as the thirteenth century, either directly or by way of Java.

The troupes of strolling players have now almost disappeared, and in consequence the art of manufacturing their stage properties is falling into decay. On the rare occasions on which performances are still given they are, however, very well attended. H. J. B.

82. AN ANCIENT GOLD FIGURINE FROM COLOMBIA.

THE Museum collection of American antiquities has recently been enriched by a gold figurine, about 3¼ inches in height, from an ancient grave in the Cauca Valley, Republic of Colombia, the seat of the early Quimbaya culture (Plate LX *b*). The figurine represents a human or divine personage, standing with his hands resting on his thighs, and wearing a feather crown surmounted by a triple plume. He wears a semi-lunar nose-ornament, to which are attached, by means of rings, four crescentic pendants. Similar pendants hang from his shoulders, chin, girdle, and feet. Apart from the attached pendants the figure has been hollow-cast in one piece, by some process analogous to *cire-perdue*, with the possible exception of the triple plume, which may have been attached by soldering. There are two loops at the back for suspension, and it is clear that the object was worn as a neck-ornament by some chief or man of position.

The technique is rather unusually elaborate, and the specimen, which is the gift of Mr. Harry G. Beasley, is a valuable addition to the Museum series. T. A. J.

83. INDIAN DRAWINGS.

IN November of last year the Oriental Sub-Department of Prints and Drawings acquired by purchase three Indian drawings of very different types. The first is a miniature of the Moghul school. The style of painting points to the earlier part of the seventeenth century: but the subject, in a work of this school and period, is quite unusual. On the margin of a stream or lake a woman stands alone, except that two peacocks and their hens stand near her and look up at her. This seems to be beyond doubt a 'Rāginī' subject. A Rāga or 'melody-mould' is a selection of notes associated with certain moods, certain

a *b*

LX *a*. *K'HON* MASK FROM SIAM
LX *b*. GOLD FIGURINE FROM COLUMBIA

seasons, certain hours of the day. Rāginīs are modes of the Rāgas. The artists seek to evoke a pictorial counterpart to the musical theme. This is perhaps *Kakubha Rāginī*. Such subjects are favourite themes of the Rajput painters, and are often treated by eighteenth-century artists working in a mixed manner, partly Rajput, partly Moghul. But it is rare to find an example in the earlier Moghul art, which is so much devoted to portraiture, ceremonies, and hunting-scenes.

The second drawing is in Rajput style, and dates probably from the eighteenth century. An ascetic sits cross-legged with his hands held above his head outside a thatched hut, and receives the reverent homage of a woman who kneels before him. The drawing is in line, of the most delicate and sensitive quality.

The Museum has a number of line-drawings of the Rajput hill-country schools; in them the contours are sinuous and fluent, but there is not the intimate fidelity to the living form which we find here.

The third drawing was made at Lahore in the early nineteenth century. It represents a boy, perhaps a young prince, sitting in a swing, the cords of which are held by two women. Though not important, this is an interesting drawing, of a type not represented hitherto in the Museum collection.

84. OTHER GIFTS

THE following are the principal gifts, other than those already mentioned, received during the period November 1928–January 1929:

Copies (the originals having been destroyed) of about 100 letters of Lt.-Col. (afterwards Lt.-Gen. Sir H. G.) Colvile to his mother, written from the Soudan and Egypt in 1884–6. Also printed papers and correspondence relating to Sir H. Colvile's command of the 9th Division in South Africa. Presented by H. C. Shelley, Esq.

Bronze statuette of a priest, with eyes in silver inlay, of the time of Psametik I (663–609 B.C.); presented by H. R. Hall, Esq., D.Litt.

Pottery fragments, &c., from a Neolithic site near Abingdon; presented by E. Thurlow Leeds, Esq.

Palaeolithic hand-axe from gravel between Sturry and Canterbury, and part of a sword from an Anglo-Saxon burial at St. Stephen's, Canterbury; presented by Dr. A. G. Ince.

Series of flint implements from north-west Suffolk; presented by G. J. Buscall Fox, Esq.

Blue and white Worcester porcelain mug, about 1753; presented by J. de M. Absolon, Esq.

Bowl-shaped vessel of chalcolithic pottery from Kanon; presented by R. Mond, Esq.

Chinese stoneware water vessel with twisted handle, glazed green; presented by Sir H. Ingram, Bart.

Large drum and other objects from the Yao and Atonga tribes of Nyasaland; presented by W. Robertson Laurie, Esq.

Ethnographical series from the Bushmen of South Africa, originally given to Lady (Bartle) Frere about 1880; presented by Miss L. Frere.

Pottery vase and other objects excavated from the bed of the Forum river, Northern Nigeria; presented by S. O. Hatton, Esq.

Pottery and stone implements from Jujuy Province, Argentina; presented by C. Taylor, Esq.

Stone implements from east coast of Tasmania; presented by K. C. Masterman, Esq.

Three German silver coins commemorating the fourth centenary of Albrecht Dürer, and two silver coins of Mary Queen of Scots; presented by T. D. Barlow, Esq.

Four silver coins of the Barcides in Spain, and an obol of Emporion; presented by W. H. Buckler, Esq.

Specimens in bronze and silver of the Centenary Medal of Frank Abney Hastings; presented by the Centenary Committee in Greece through the Foreign Office.

Catalogue of British Head-quarters Maps and Sketches used by Sir H. Clinton in the Revolutionary War, by R. Q. Adams; presented by the author.

About 200 original letters, 1753–1821, of the families of Cox, Cleveland, and Ward (partly printed by C. F. Hardy in his *Benenden Letters*, 1901); presented by Mrs. C. F. Hardy.

Legal collections (seventeenth century) relating to the Principality of Wales, Duchy of Cornwall, Earldom of Chester, &c.; presented by Sir Lawrence Jones, Bart.

Study of a boy's head by Karoly Lühnsdorf; presented by P. A. de Laszlo, Esq.

Twenty etchings by James Cadenhead, R.S.A.; presented by the artist's executors.

Volume of woodcuts by R. Austin; presented by H. J. Chetwood, Esq.

Nine illustrations and forty-four vignettes to Hardy's 'Return of the Native'; presented by Miss Clare Leighton.

Persian miniature of Rustum killing a tiger; presented by M. Georges Tabbagh.

Five cuneiform tablets, *c.* 2250–2230 B.C., from Yôkha (Umma) in Mesopotamia; presented by R. Mond, Esq.

'Incense cup' found on the top of Worcestershire Beacon; presented by Mrs. J. B. Matthews.

Eight stone reliefs of Hindu deities, from Manipur; presented by Mrs. Moysey.

Series of stone axes and pottery fragments from St. Vincent, and two ancient gold ornaments from a tomb in Colombia; presented by T. B. Clarke-Thornhill, Esq.

Brass 'ghost-dagger' used in Lamaistic ceremonies, Tibet; presented by T. A. Joyce, Esq.

A very rare bronze-gilt pattern for the guinea of George III, 1791; presented by G. D. Minn, Esq.

Bibliography of Shelley's Letters, by Seymour de Ricci; presented by Carl H. Pforzheimer, Esq.

A Byron Library: Catalogue of Printed Books, Manuscripts, and Autograph Letters, collected by T. J. Wise. Presented by T. J. Wise, Esq.

Photostat facsimile of Massinger's 'Parliament of Love' in the Victoria and Albert Museum; presented by the Council of the Malone Society through W. W. Greg, Esq.

Two letters (in English) picked up in the palace of King Prempeh at Kumasi in 1895; with an explanation furnished by the

King to the Chief Commissioner of Ashanti. Presented by N. E. Mackie, Esq.

Chinese painting by Yü Ling; presented by Sir Frank Swettenham, G.C.M.G.

Woodcut by Hiroshige; presented by Mrs. W. P. Ker.

Bronze seal-matrix of Richard Blauwir, recut, fifteenth century; presented by Miss Millard.

Bronze seal-matrix of the Collegiate Chapel of St. Mary and the Angels, York, about 1250; presented by Prebendary J. F. Chanter, F.S.A.

Two bronze figures from Benin; presented by Lady Macdonald.

Insignia and amulets of a Darwish of the highest degree of the Khakoar or Haidari order; presented by W. Ivanow, Esq.

Bronze spoon from Korea and arrow from the Belgian Congo; presented by Capt. A. W. F. Fuller.

Pottery fragments from ancient cliff-dwellings, Colorado; presented by Dr. Howard Carter.

Ethnographical series from Australia, principally North Queensland; presented by the Hon. H. S. Littleton.

Tripod bowl, with dragons in relief, in Chinese porcelain with Wan Li mark (1573–1619); presented by Harvey Hadden, Esq.

EXHIBITIONS.

I. A NEW EXHIBITION OF TWENTIETH-CENTURY FOREIGN PRINTING.

IN view of the International Typographic Conference which is to be held in London during April of this year, a new exhibition of Twentieth-century Foreign Printing has been arranged in the King's Library, replacing the exhibition of Manuscript and Printed Maps. It is a continuation of the exhibition of 1927–8, itself a sequel to the exhibition of Twentieth-century English Printing of 1926–7. The new exhibition is in part a revival of the earlier exhibition, a brief account of which was given in a previous number (vol. ii, no. 4), but the use of an extra show-case has enabled about one hundred books to be shown. The selection of books has been

varied to include a considerable number of new examples, for the most part recently published works, and the number of countries originally represented—the United States, Germany, Holland, France, Spain, Italy, Denmark, Sweden, Poland, and Czecho-Slovakia—has been increased by two, Switzerland and Norway. The most notable of the new examples are as follows:

United States: Sir F. G. Kenyon's *Ancient Books and Modern Discoveries*, printed by Bruce Rogers, New York, 1927; Voltaire's *Candide*, printed by the Pynson Printers, New York, 1928; *The Triumphs of Petrarch*, printed by the Windsor Press, San Francisco, 1928. All three works have been presented.

Germany: Shakespeare's Works in English, vol. i, printed by the Ernst Ludwig Presse, Darmstadt, 1925, presented; Shakespeare's *Troilus and Cressida*, in German, printed by the Staatliche Akademie für graphische Künste und Buchgewerbe, Leipzig, 1921, purchased; *Der Nibelungen Not*, published by the Volksverband der Bücherfreunde, Berlin, 1924, presented.

Holland: Der Nibelunge Nôt, published in Munich, printed by J. Enschede en Zonen, Haarlem, 1910, purchased; Théophile Gautier's *Émaux et camées*, published in Paris, printed by Charles Nypels, Maastricht, 1927, presented.

France: Maurice Barrès' *Le Jardin de Bérénice*, printed by Frazier-Soze for Les Cent Bibliophiles, Paris, 1922, presented; Roland Dorgelès' *Les croix de bois*, printed by R. Coulouma, Argenteuil, 1928, purchased.

Spain: Genesis, part one of the Bible with commentary, printed in the monastery of Montserrat, 1926, purchased.

Italy: Macchiavelli's *Il Principe*, centenary edition printed at the Government Press, Rome, 1927, purchased.

Czecho-Slovakia: Komenský's *Angelus Pacis*, printed at the Government Printing Press, Prague, 1926, presented. R. F. S.

II. EXHIBITION OF DUTCH DRAWINGS AND PRINTS.

THE space in the gallery recently occupied by centenary exhibitions of Goya and Bewick is now filled with a selection of thirty-five drawings by Rembrandt and a representative series of

engravings, etchings, woodcuts, and mezzotints by old masters of the Dutch school. These open with primitives, such as the Master of Zwolle and Alart du Hameel, and proceed with Lucas van Leyden, woodcuts by Jacob Cornelisz and Jan Swart, engravings by Goltzius, and etchings by Buytewech, Hercules Seghers, Rembrandt, Ostade, and their contemporaries. The last item is the fine mezzotint engraved by Abraham Blooteling after the drawing of the *Temptation of St. Anthony* by Camillo Procaccini, formerly at Wilton House, which the Museum acquired last year at the sale of the Archibald Russell collection. C. D.

RECENT PUBLICATIONS.

FASCICULE 4 of the British Museum contribution to the international *Corpus Vasorum Antiquorum* (which is also fascicule 5 for Great Britain, one fascicule having been supplied by the Ashmolean Museum) is described in the preface as including 'a series of black-figured amphorae, of the class with marked-off neck and entirely red body on which the design is painted, and a series of red-figured drinking-cups of various forms and periods. The whole series of black-figured amphorae has now been illustrated; the red-figured vases form a complete group by themselves.' The present part consists of 48 plates, of which 28 illustrate 100 black-figured Attic vases, while 20 illustrate 89 red-figured vases, likewise of Attic workmanship. Of the whole international enterprise, 23 fascicules are now announced as published (8 from France, 5 from Great Britain, 4 from Italy, 3 from Denmark, and one each from Belgium, Holland, and the United States), and 12 are said to be in preparation.

* * *

Three series of coloured postcards (6 cards in each series) have been issued, containing an alphabet of illuminated initials from English manuscripts of the thirteenth century. Every letter of the alphabet is represented, except X.

NOTES.

BY an oversight, it was stated on p. 69 of the last number that the unique seal of 'Indus' or Indo-Sumerian type found at Ur had fallen to the lot of Philadelphia in the recent distribution. This is a mistake, as the seal is among the objects assigned to the British Museum.

* * *

Progress is being made with the preparation of electrotype facsimiles of some of the principal objects from the royal tombs of Ur. In the first instance these are intended to supply the British Museum and the Philadelphia Museum (and in some cases Baghdad) with replicas of the objects of which they do not possess the originals; but eventually it is hoped that similar replicas will be generally available for other museums and private persons.

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A title-page and combined tables of contents and plates for Vol. III are issued with the present number.